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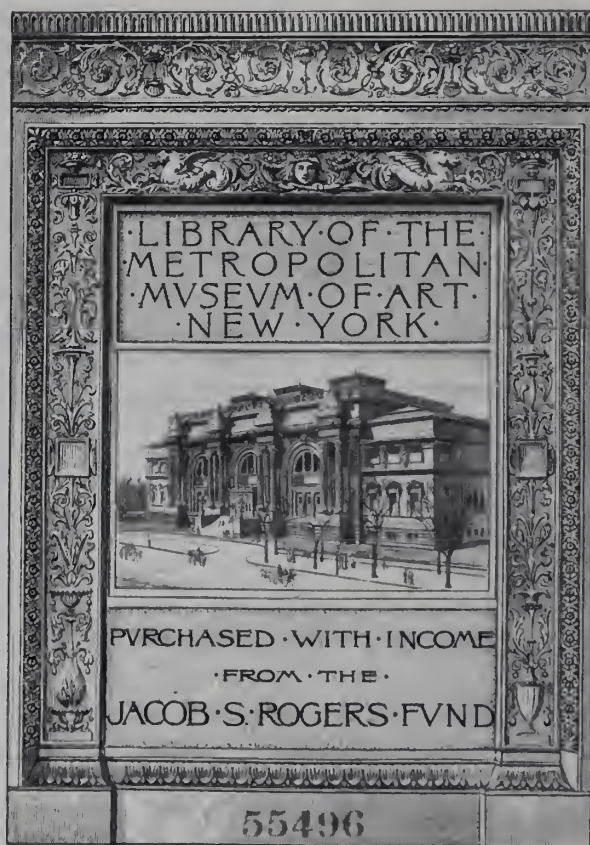


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Thursday · Friday & Saturday Afternoons  
January 13 · 14 & 15 beginning at 2:15

EXHIBITION AND SALE AT THE  
**American Art Galleries**  
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SALES CONDUCTED BY  
Mr. O. Bernet and Mr. H. H. Parke  
**American Art Association · Inc**

MANAGERS

1927





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No. 363. POLYCHROMED EQUESTRIAN STATUE  
OF SAN HIPOLITO



# Important Mediaeval and Early Renaissance Works of Art from Spain

SCULPTURES, FURNITURE  
TEXTILES, TAPESTRIES  
AND RUGS, COLLECTION OF  
CONDE DE LAS ALMENAS  
MADRID, SPAIN

*Catalogue Written By*  
*Mildred Stapley Byne*  
*and Arthur Byne*

*Descriptions for Tapestries & Italian*  
*Objects Written by*  
*Ercole Canessa*



NEW YORK  
AMERICAN ART ASSOCIATION • INC

1927

# *Priced Catalogues*

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*The AMERICAN ART ASSOCIATION · INC*

*Designs its Catalogues  
and Directs All Details of Illustration  
Text and Typography*



Jul 28 1917  
Index.

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# CATALOGUE





## INTRODUCTION



ARRANGEMENTS were made for the sale of the collection of the Excelentísimo Señor de las Almenas in June of this year. Nothing so important in mediaeval and early Renaissance art will ever again come out of Spain, not only because an equal number of genuine objects of the same range and high quality could never again be assembled, but because the recent law of August fifteenth, 1926, against their exportation is now rigorously enforced and would prevent their being offered *en bloc* to connoisseurs. This opportunity therefore, of reaping the benefit of an inheritance which has been patiently and discriminatingly augmented by several generations of one family, is unique.

Among the old family possessions comprising chiefly furniture, tapestries and rugs, there are a number of attractive bibelots, the sort of gifts which were exchanged between families centuries ago and which give the collection an appealing personal note. As for the more recently acquired numbers, they are represented mainly by the architectural accessories used in the remodeling many years ago of the Madrid residence of the Almenas family, and the comprehensive array of polychromed wood statuary which became accessible to collectors mostly after the disestablishment of the Monasteries in 1835. Briefly resumed then, the Spanish portion of the collection embraces the magnificent display of polychromed wood sculpture, carved wood architectural embellishments of the Plateresque period, Hispano-Moresque rugs and carpets, a quantity of furniture covering the best epoch [that is to say, prior to the invasion of the French styles], specimens of historic velvets and damasks from the looms of Toledo, Talavera, Segovia and Granada, laces and embroideries from Castile and Andalusia, and finally pieces of early pottery and glass from Valencia and Catalonia. The superb tapestries cannot be claimed for Spain; for owing to the close relations between Spain and Flanders, brought about by the intermarriage of their respective reigning families, the Spanish nobility began before the end of the fifteenth century to import their tapestries from Arras and Brussels.

The sculpture in wood is of rare beauty and is distinctively Spanish as to type and treatment. Spain, it will be recalled, invented the lofty retable for her churches, rising to the very spring of the apsidal vaulting; its many niches were designed to hold Biblical figures. These were of wood, and to supply them an army of artists was kept busy. The wood carvers of the late fifteenth and early sixteenth centuries, although their works went

unsigned, enjoyed in Spain the same prestige as was later accorded to the great and better known Spanish painters who flourished in the seventeenth century. Among the sculptors represented in this collection are Gil de Siloe, Gaspar de Becerra, Alonso de Berruguete, Juan de Juni, and Alonso Cano. Nor must we pass without mention the anonymous artists of the thirteenth and fourteenth centuries who produced the very beautiful and spiritual Virgin of the Annunciation and the majestic Saint Peter.

These sculptures, which may be considered the nucleus of the collection, having long been part of the decorative scheme of a private house, they were provided with appropriate bases covered with antique velvets and were displayed under gilded canopies, which objects in themselves must have cost no small effort to find. Arranged thus as a connoisseur would arrange his choice pieces for his own house, something was preserved of the original impressiveness of the time and place for which they were created.

Affiliated with the statuary and produced often by real masters, are the important architectural pieces, mostly in carved pine, which form part of the collection. Here too the carving can be claimed as intensely Spanish, full of nervous energy; life, whether animal, human or half human, was always in action. This is equally true of the minute decoration of a colonnette at small scale or the overwhelming vigor of some massive ceiling frieze at monumental scale. It is safe to say that if an equally large assemblage of Spanish architectural details has ever before been offered for sale it has been representative of the *surchargé* Baroque, not the earlier and more subtle Plateresque period. In other words, dismantled ecclesiastical structures furnished the Baroque, while stately palaces furnished the Plateresque here shown.

In conclusion, we may confidently repeat that no Spanish collection as important as the Almenas, both in period and variety, has ever before been brought to this country. In Spain itself the only collections comparable to it are the remarkable pre-Romanesque and Gothic display in the Museums of Vich and Barcelona, the private collection of Don Luis Plandiura in Barcelona, and the collection of Don Juan de Valencia [commonly called the Osma Collection] in Madrid.

AMERICAN ART ASSOCIATION, INC.

SALE AT THE AMERICAN ART GALLERIES

The Conde de las Almenas Collection

JANUARY 13, 14 & 15, 1927



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## FIRST SESSION

Thursday January 13, 1927 at 2:15 p. m.

*Catalogue Numbers 1 to 156 Inclusive*

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### MISCELLANEOUS

#### 1. THREE ROMAN TEAR PHIALS OF IRIDESCENT GLASS

Two of them intact, found at Italica, near Seville.

Heights,  $3\frac{1}{2}$ ,  $4\frac{1}{4}$  and  $5\frac{1}{4}$  inches

#### 2. ROMAN GLASS VASE

*From Italica*

The mouth about four inches in diameter, the sides tapering down to a small base. Absolutely intact and thickly incrustured with earth.

Height,  $6\frac{1}{2}$  inches

#### 3. GLASS VASE

*Catalan, XVI Century*

The glass is greenish white, and the form is that of a small globular body with tall funnel neck [cracked] and four handles from the shoulder to about half way up the neck. Over the whole surface passes a fine spiral thread, while on the handles is an applied wavy ribbon which separates from them towards the top and rejoins the brim. Between the handles are applied flowers in relief. Pieces almost identical may be seen in the Museum of Fine Arts, Barcelona.

Height,  $7\frac{3}{4}$  inches

#### 4. GLASS VASE

*Catalan, XVI Century*

A globe form on a spreading base, with long straight neck opening at the top into a cup-shape. Two handles run from the bottom of the globe to the neck, and on them is laid a wavy ribbon of glass which separates and continues around the neck; at this point a fine spiral fillet begins and runs up to the brim. The piece was originally plain white but has acquired through age a faint iridescence. Intact. To quote from Royall Tyler's *Spain, her Life and Arts*: "The Catalans have always been cunning craftsmen . . . The industries in which they most excelled were the working of silver and iron, and glass-blowing. Of the glass, of course much has perished . . . and there is doubtless many a Catalan piece in many a museum which passes for Venetian."

Height,  $9\frac{1}{4}$  inches

5. REVERSIBLE GLASS DISH, FOR DESSERTS OR FLOWERS

*Catalan, XVI Century*

30.— An ingenious combination of a large plateau from which pastry might be served, mounted on a small inverted bowl for base; turning it upside down it makes a centerpiece of a glass disc with a gracefully shaped bowl for flowers in the center. The glass is greenish white, slightly iridescent, and shows the attractive imperfections of tiny bubbles. The plateau has an upturned brim three-quarters of an inch high decorated by a fine blue line in relief, while a broad scroll band of the same is applied to the under surface of the plate. The blue scroll motive itself is again seen on the bowl. The piece is intact.

Height,  $2\frac{1}{2}$  inches; diameter,  $10\frac{1}{2}$  inches

6. GLAZED TILE

*Valencian, Dated 1472*

17.50— Pavement tiles in the form of an elongated hexagon were made in quantity in Valencia throughout the fifteenth century. The surface of the tile is white with an outer border of blue, inside of which is a band of gold lustre. The density of the clay and the condition of the glaze after four and a half centuries of use attest to the excellence of the old tile-making industry in Valencia.

Length,  $6\frac{1}{2}$  inches

7. LEATHER CASE FOR SCISSORS

*XVI Century*

20.— A leather case embossed and tooled, intended to hold four pairs of scissors of different sizes. On the face are two well modeled classic profiles, and on the sides a vine design. It is provided with a silk cord to suspend it from the waist, and finished off with a tassel. Probably Italian.

Height, 7 inches

8. LEATHER-COVERED TABLE BOX WITH ARCHED TOP

*XVI Century*

45.— The entire box is covered with dark leather and on top of this are laid thin panels of leather in two different tones, light and dark. The panels are delicately tooled and gilded and where they meet the joint is almost invisible. The inside is lined with old red silk; the lock is missing but the little bronze handle with spindle grip is the original.

Length, 9 inches



9. CARVED SPOOL-HOLDER

XVII Century

This unique little object [the Spanish would call it a *chisme*] is hollowed out of a square block of cocowood and adorned with applied carvings of pearwood. The female head surmounting the box would appear by the headdress to be German or Flemish; likewise the initials A P L, in script, are German-looking, as if taken from an embroidered sampler. The relief head of a man is more Spanish in type and Spanish also was the seventeenth century practice of inserting glass eyes. The piece was probably a gift from a lover to his sweetheart and the heads were intended for portraits. It is a charming reminder of a time when it was considered worth while to expend art on even a practical trifle.

Height, 7½ inches

10. TEN LINENFOLD PANELS OF WALNUT

XV Century

Portion of a frieze in the hall of the Almenas house. These panels present a peculiarly Spanish variation of the general European linen-fold device, in that the edges of the folds, upper and lower, terminate in animal motifs, or *bichos*.

6 by 15 inches

11. HOUR GLASS, IRON MOUNTED

XVI Century

A rare little piece charmingly mounted. Connecting the upper and lower stages of the mount are diminutive balusters, beautifully wrought at small scale. The termination at the top is ingeniously devised to fit into the socket of the stand when the glass is inverted. All the ironwork was at one time gilded and coloured; a few traces remain.

Height, 10 inches

12. ROUND TORTOISE-SHELL BOX

XVII Century

A curious and beautiful bit of workmanship. Top and bottom of the box of shell inlaid with brass and silver, and the side is a strip of brass etched with a *rincean* pattern and cut in little scallops top and bottom which bend and clip the shell discs. The scallops are held down by a twisted brass wire. On the bottom there is an inlaid rose of brass from which radiate smaller ones in brass and silver, their surfaces etched. Outside of this is a vine of silver roses, brass leaves, and stems of tiny metal dots. The shell disc forming

[Continued]

No. 12. *Concluded*

the cover has, besides the floral inlay in brass and silver, a shield of etched bars and eight pointed stars. Around it in inlaid letters is the following inscription: *Doi Grazias y Alabo al Santisimo Sacramento del Altar*. The inlaid metal flowers surrounding the coat of arms have fallen out.

Height,  $1\frac{1}{2}$  inches; length,  $4\frac{1}{2}$  inches

40.— 13. BRONZE ENAMELED FIGURE OF THE SAVIOR *XIII Century*

This rare figure in half-round was undoubtedly part of a crucifix from which it was wrenched, mutilating the hands and feet. It is of the familiar form of the thirteenth century Limoges enamels, head crowned, face bearded, and eyes like two little beads of jetty enamel. The surface of the crown is stippled. The only enamel left is the blue in the pleats of the skirt.

Height,  $5\frac{1}{2}$  inches

60.— 14. THREE MINUTE BOXWOOD RELIEFS *XVI Century*

The scenes represented are the Annunciation, the Dormition of the Blessed Virgin, and the Visit of the Magi. In the Annunciation the Virgin kneels before the altar on which is an open missal, and turns to receive the angel's message. An interesting detail is that the curtain above her altar is held to the wall by a carved arm and hand with two fingers raised in the manner of benediction. In the Dormition, the Virgin on her couch is surrounded by twelve figures, all with haloes, and one holding the Martyr's palm. Above their heads is a three-arched portico resting on tiny fluted pilasters with capitals. The same arched motif originally crowned the third scene, the Visitation of the Wise Men, but only one of the arches remains. The Virgin sits with the Child on her lap while one of the three Magi kneels before Him and presents his gift. Back of the Virgin are Joseph and an angel.

$2\frac{1}{2}$  inches square

90.— 15. SMALL BOXWOOD CASE *XVI Century*

A charming bibelot imitating a leather book-binding. The two faces and shelf back are carved with a central panel *à jour* which is surrounded by a border of ivory inlay. The carved dedication in raised letters is A DON FADRICI DE INSUA, the F, D, and S, turned backwards as often happened with illiterate carvers. The simulated leaf edges are gilded, the top sliding open.

5 by  $2\frac{1}{2}$  inches

16. LEATHER BOX

*XVI Century*

70. Like so many small table boxes of the period this takes the old trunk form with arched lid. It is covered with beautifully tooled leather and has an interesting lock and key. On the front and ends is a typical Plateresque motif of grotesques within a black oval, and on the arched lid a more important decoration in the shape of a medallion of a bishop, his right hand raised in benediction and the left grasping the crozier. The box is lined with green silk.

Height,  $7\frac{1}{2}$  inches; length, 9 inches

17. EMBOSSED LEATHER FACE OF CHRIST

*Italian [?], XIV Century*

50. The Santa Faz, or imprint of the Sacred Face as it appeared on Santa Veronica's veil, looks straight ahead and the halo bears the Latin inscription, in Renaissance lettering: *I have not turned my face from those who spat upon me* [beginning FACIEM MEAM NON AVERTI . . .]. The elongated face is well modeled and naturalistically colored; the rest of the leather is dark, embossed in slight relief in a small Renaissance border. This subject painted directly on the leather is not an infrequent accessory to a Spanish altar, but examples embossed and painted are rare.

$9\frac{1}{2}$  by  $7\frac{1}{2}$  inches [without frame]

18. SMALL EMBOSSED LEATHER CASE

*XV Century*

40. This cover was perhaps intended to enclose a small Book of Hours. Around a central panel of vine design runs an inscription in Gothic characters, and in the corner is the cross of the Order of Calatrava.

$5\frac{1}{2}$  by  $3\frac{1}{2}$  inches

19. SMALL LEATHER COFFER, IRON MOUNTED

*XV Century*

100. A well preserved Gothic table box with lock and clasp complete. These miniature chests were built up of wood and covered with leather, first soaked to take the form, then tooled in patterns mostly geometric, but here a few Gothic scrolls adorn the spandrels of the design. Next the strap bands of iron were fastened in place, the central one forming the hasp. Handle, hasp, and lock-face with columnar fixing-staples are all interesting in detail.

Length, 12 inches

20. SMALL TABLE BOX INLAID WITH IVORY AND SILVER

XVI Century

110.—

An ebony exterior with silver mountings, beautifully inlaid with ivory in delicate tendril pattern surrounded by a border of flowers. Inside are five drawers whose decoration is of the accomplished craftsmanship that indicates the Oriental influence always operative in Spain. The minute inlay pattern is based on the star, and in addition to ivory and various coloured woods, fine pieces of metal have been introduced to give the surface a wonderful glow. The little drawer-pulls are of silver.

Height, 8 inches; length, 11 inches

21. GOTHIC STONE CAPITAL

XV Century

100.—

Stone capital from Toledo, octagonal in form, with *abacus* and necking mould of Gothic profile. Two of the sides are adorned with shields, one with a simple urn and flowers, the other with the raiment of Christ for which the Roman soldiers threw dice. The intervening sides of the capital are carved with a thorny leaf ornament.

Height, 12 inches; diameter, 11 inches

22. PAIR VALENCIAN URNS

XV Century

200.—

These unique Valencian bowls on a stem base have been fitted for electric lights. Gothic in form and in their decoration of delicate blue tendrils, the brim is accentuated by four turrets crowned with a perforated cresting. In the decoration figures a coat of arms with the bar sinister. [Restored.]

Height, 15 inches

23. FOUR CARVED WOODEN CORBELS

XVI Century

360.—

Console in form, carved in walnut, with a cupid in full figure on the face in the attitude of sustaining the upper portion of the scroll. The mouldings above are modern.

Height, 13 inches

24. BRAZIER AND SUPPORT

XVII Century

130.—

The *brazero* forms an essential part of Spanish household furnishing. There are two types of *tarima* or wooden support—the flat octagonal piece studded with nails, and the two-storied on spindles, of which the present is an example. The frame is of walnut, octagonal in shape, and extending very little beyond the copper pan; the handles of the brazier are of brass.

Height, 12 inches; diameter, 22 inches

25. PAIR SMALL RELIQUARY BUSTS,  
GILDED AND PAINTED

XVII Century

60. Two female heads of classic type turned slightly towards each other. These are beautiful examples of the *estofado* process, the translucent paint being thinly applied over heavy gilding, and then scored in fine horizontal lines to reveal the gold. In addition there was a bold floral pattern in imitation of the richly coloured Valencian silks of the period. On the back, which was as elaborately treated as the front, the pattern and colouring of the supposed silk mantle is well preserved there.

Height, 11 inches

26. A HEALING STONE MOUNTED IN BRASS

80. The mystery of the healing stones of the Middle Ages was probably solved by the discovery of radium. At any rate there was more than mere superstition in the belief that certain physical ailments could be cured by the contact of such stones, which were much prized and were lent or even rented out by their fortunate possessors. Further, a healing stone was considered worthy of a beautiful and costly setting.

The present piece is encased in a curious winged animal form of brass mounted on a turned pedestal. On top of it is a tiny bird. The body surface, all etched, is formed of four parts which leave the stone visible between them. These parts are hinged to lift up and permit the removal of the stone to be laid on the afflicted part.

Length, 3 inches

27. GILDED AND DECORATED FRAME

XVI Century

70. A chaste mirror frame earlier in period than the better known Spanish portrait frame of elaborately carved corners on a red or black background. In this instance the frame is beautifully moulded with delicate, flat, acanthus leaves in the corners and center. Between the moulds is a painted band of floral ornament which in drawing and colour is copied after the early illuminations.

Height, 28 inches; width, 24 inches

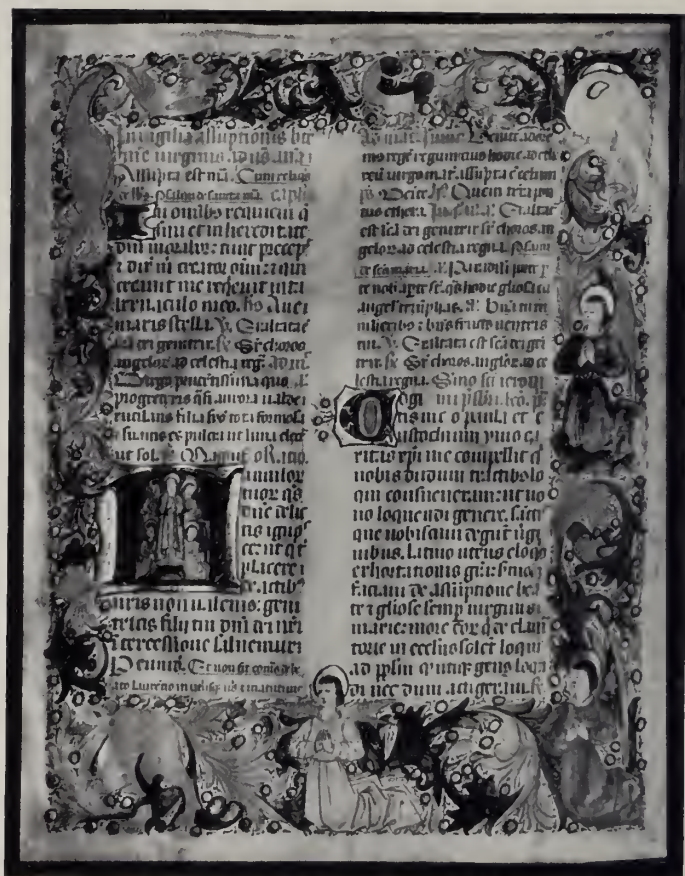
28. CARVED PEDESTAL FOR A STATUE

XVI Century

65. A five-sided pedestal or plinth of walnut beautifully carved, gilded, and painted. On each panel is a recumbent female figure, among them allegorical representations of Justice and Plenty. The tasteful colouring is enhanced by a lustrous patine.

Diameter, 12 inches





29. SHEET OF ILLUMINATED MANUSCRIPT

XIV Century

100. A double columned page of manuscript on vellum beginning with IN VIGILIA, richly coloured and brilliant with gold. The page has an exquisitely drawn border of foliation in which appear the usual fantastic animals and birds along with three important figures of kneeling angels with gold haloes. The uncial contains a beautiful miniature of the Assumption of the Virgin. By the shape of the heads and the crispness of the draperies the work appears to be of the fourteenth century school of Burgos; in fact it might even be from the famous missal of San Pedro de Cardena [the monastery selected by the Cid for his burial place] which missal is now in the provincial museum of Burgos.

11 by 8¾ inches

[See illustration]





30. ILLUMINATED PARCHMENT SHEET  
FROM A CHOIR BOOK

*XV Century*

Interest centers in the initial letter some eight by ten inches framed with a leaf border in gold. A curious scene is represented: Six monks seated in choir and raising an admonishing finger at a small urchin with a basket of eggs who is led into their presence by another *fraile* who has a cat-o'-nine tails. The checkered floor is of blue and white tiles which run clear to the top with no perspective. Around the entire page is a beautiful vine border, its scrolls embracing monkeys, parrots, cherubs, and fantastic animals. Across the top of the page this vine border gives place to one of Mozarab interlacings.

24 by 17 inches

[See illustration]

31. AN ILLUMINATED PARCHMENT SHEET  
FROM A CHOIR BOOK

*XVI Century*

60.—

The initial, some nine inches square, contains a Crucifixion with the Virgin and St. John, robed in blue and red, at the foot of the Cross. Beyond are the reddish towers of the city and in the distance, bare greyish mountains. The scene is framed by the same curious columns and arch as seen in Number 32. One of the columns is a particularly curious conceit, with a base of two fantastic humans with interlocked arms, each weeping and holding a handkerchief to the eyes, and their lower limbs replaced by acanthus leaves. The left margin of the page is decorated with a winged head from whose mouth rise four slender branches filled with minute fruits, flowers and birds.

38 by 26 inches

32. ILLUMINATED PARCHMENT SHEET  
FROM A CHOIR BOOK

*XVI Century*

110.—

The page begins with a large painting of the Resurrection enclosed in a letter composed of fantastic columns and arch of plant forms. Masks in gold, red and green, decorate these curious architectural forms. The composition shows the risen Christ within an aureole rising into the blue, while the horizon glows with the light of dawn. To the left of the scene are the grey towers of the city, while the rest is sea and a rocky shore. On the wide left margin of the page is a gold oval supported by two cupids and enclosing six angels, four of them with long trumpets. The rest of this border is filled with cupids, vase and vine, an eagle, a monkey playing the violin, and a pig with bagpipes.

38 by 26 inches

33. STONE CORBEL

*XV Century*

150.—

An angel holding a shield carved with a winged griffin. On the head and wings there are traces of gold and on the robe traces of blue. The piece is mounted on a low base of cut green velvet.

Height, 14½ inches

34. STONE HEAD OF A SAINT

*XVI Century*

130.—

This fragment of an early Gothic statue is reminiscent of the Byzantine tradition in the conventionalized treatment of beard and hair, once gilded. The eyes are almond-shaped, the nose and mouth small and fine. The head is mounted on a base of sixteenth century cut velvet of amber tone.

Height, 9 inches; base, 3 inches



35. GREEK MARBLE HEAD OF A GIRL,  
FROM AMPURIAS

*Greek Period*

275. In the third century B.C. Emporion and Rhodes were the two most important Greek colonies on the Mediterranean coast south of Marseilles. They now fall geographically into the Spanish Catalan region and are known as Ampurias and Rosas. Important excavations have been made there by the Institut de Estudis Catalans resulting in a quantity of statuary and coins. The best known Ampurian treasure is a beautiful head of a girl in the Guell collection, Barcelona. The Almenas piece shows a youthful head thrown back, lips parted, and wavy hair gathered into a loose knot at the nape of the neck.

Height,  $8\frac{1}{2}$  inches

[See illustration]

36. ROMAN MARBLE BUST

80. — Representing an Emperor, on whose corselet is a Medusa head. It stands on a plinth of brown marble flecked with yellow.

Height, 17½ inches with base

37. MOZARAB CAPITAL OF STONE

*X Century*

150. — A small stone capital whose face is in the form of an inverted triangle, truncated at the bottom to receive the column shaft. It was a form commonly employed in twin-light Visigothic and Mozarab windows, with their delicate dividing shafts of marble. The length of the capital was so proportioned as to support the thickness of the wall. There is an incised quatrefoil decoration in the capital ends, and a geometric device of semicircles and crown on the face.

Height, 5 inches; length, 16 inches

38. ROMAN MASQUE, MARBLE FAUN

*Roman Period*

90. — This bit of Roman sculpture was found on the Almenas estate near Jaen in northern Andalusia. Lying for centuries in the red soil of the district the marble has taken on a rich colour. The head with pointed ears and full beard is crowned with a wreath of leaves and flowers. The piece is supported on a base of cut green velvet.

Height, 8½ inches

39. COMPLETE STONE COLUMN FROM CATALONIA

*XII Century*

320. — This very slender shaft with its capital and base was undoubtedly the central number of an *ajimez* or two-light window, the typical fenestration of Catalan Gothic architecture. The shaft is about two and a half inches in diameter and the base is composed of a double plinth, the lower with rosettes at the side, the upper with balls at the corners forming part of the column base. On the capital we see highly conventionalized leaf-work flaring out horizontally not unlike certain late Mussulman capitals in the Alhambra.

Height, 4 feet 8 inches

## LACES

Antique Spanish laces and embroideries are so little known to collectors that it may not come amiss to state that the very important textile museum of the city of Lyons recently acquired at a large price a private Spanish collection of laces, for which the director prepared a catalog and from whose introduction thereto we quote the following:

"The honor of having invented pillow or bobbin lace has long been disputed between Italy and Flanders; we may now assert, thanks to the evidence of our new collection, that Spain possessed at the time under discussion lace-makers equally skilful in managing the bobbins, and further that they gave to their pillow lace a special ornamentation and certain originalities of technique which make it seem probable that the Spaniards may even have preceded the Italians and Flemings in this particular branch of lace making."

This entire collection of laces belonging to the family of the Conde de las Almenas formed the nucleus of the exhibition of laces held in Madrid by the Sociedad de los Amigos de Arte in 1915.

40. BURSE OF GREEN AND GOLD LACE XVII Century

20. — The coloured lace of the burse is interspersed with bird and leaf motifs in light coloured silks all shown to advantage by the salmon-coloured silk lining. This ritualistic accessory is known in Spanish as the *bolsa de los purificadores*—the little linen doylies for covering the chalice.

11 inches square

41. STRIP OF WHITE SILK AND SILVER  
LACE INSERTION

XVII Century

17. 50. — Pillow made.

Length, 28 inches

42. SMALL SQUARE OF GOLD THREAD XVII Century

15. — Small square, allover web of gold finely threaded by braids of three strands which meet and separate into loops.

8 inches square

43. SQUARE FOR A BURSE IN SILK  
AND SILVER THREAD

XVII Century

10. — A pillow lace of red, blue, and green silks, in patterns of birds, flowers, and letters all connected by a silver mesh. In the center is the sacred monogram I H S.

6 inches square





44. LACE NIGHT-CAP

*XVII Century*

60.

This interesting piece of lace consists of a six-sided silk web of cherry colour, darned with gold thread and coloured silks in naturalistic designs, such as are seen on the popular embroideries of the seventeenth century. Among the figures are a woman mounted on a donkey, a shepherd leaning on his staff, a siren, etc. The cap is tied with old cherry-coloured ribbon, into which a gold flower is woven.

[See illustration]



45. MAN'S SILK CAP

*XVIII Century*

60. In the form of a pouch to accommodate the queue of the eighteenth century. It is knitted of old-rose silk and silver thread. Similar headgear can be seen on the men in Goya's cartoons for Spanish tapestries.

Length, 10 inches without tassel

[See illustration]

46. STRIP OF FINE LINEN PILLOW LACE XVIII Century

20.— With three very broad scallops; imitation of Russian.  
Length, 28 inches; width, 8 inches

47. STRIP OF SILK AND SILVER LACE XVII Century

25.— A strip of yellow silk pillow lace with broad scallops, the pattern accentuated by being run with fine gold thread. It is stitched to a heading or gimp of ecru silk and silver lace through which passes a narrow ribbon of silver.

Length, 36 inches; width, 4 inches

48. CHERRY SILK EMBROIDERY IN SCRIM XVII Century

110.— This is merely one end of a beautiful towel, or perhaps a scarf, of loose woven linen cloth of unbleached tone much used for silk embroidery and called *cañamaza*. The pattern consists mainly of three large floral motifs pointing towards the center, and the Persian pine tree enclosed in each. The silk is loosely spun [*torsal*] and wonderfully lustrous. A narrow needle lace borders the piece.

32 inches square

49. ALTAR SQUARE WITH GOLD LACE BORDER XVI Century

300.— A linen center with a lace border of the *punto de España* or Valladolid type. The linen lace is run by the needle with gold thread and with blue, green, and grey silk; for further enrichment the entire design of the lace is edged with gold loops.

16 inches square

50. VELVET PANEL BORDERED WITH GOLD LACE XVII Century

150.— Within a lace circle is embroidered the imperial double-headed eagle of Charles V, black on white silk, outlined in gold. The lace is of gold, made to form, and about four inches wide. The whole medallion is mounted on a panel of purple velvet lined with yellow damask and edged with yellow and purple fringe.

Length, 40 inches; width, 21 inches

51. SQUARE BORDER OF COLOURED SILKS

350.— AND SILVER XVII Century  
Each silk motif appears to have been made separately of one colour only, by the needle; the various units of the design were then united by a web of fine silver thread. Birds and flowers are the same as in No. 43. An inscription, two words to a side, runs around the

[Continued]



No. 51. *Concluded*

inner edge. The letters are of rose silk an inch and a half high and are probably a quotation from Santa Teresa: MI CORAZON . . . PARA DIOS . . . IDENTRODEL . . . SOLO DIOS.

25 inches square; width, 6½ inches

52. GOLD AND SILVER LACE BORDER  
FOR A SQUARE

*XVI Century*

350. This deep band has a narrow lace stitched to its outer edge. The linen lace is pillow made and is run with fine gold and silver thread in the Valladolid technique. Another technical detail is that the main scrolls of the pattern are thickly overlaid with gold loops, which treatment may have been inspired by the *bouclé* weaving of the period. This handsome border has been mounted on a square of sixteenth century velvet embroidered with a beautiful escutcheon of lions and castles surmounted by a cardinal's hat. The piece is lined with damask and bordered with gold fringe.

30 inches square

53. GOLD AND ROSE SILK LACE SQUARE

*XVI Century*

325. A border about three inches wide, made to surround a silk or linen square, and designed with three wide scallops to a side. The lace is pillow made, old-rose silk and fine gold thread entering in about equal proportion. In addition, the silk part is made very effective by being run with a flat silver tape.

24 inches square

54. DEEP EMBROIDERED BAND ON A  
GREEN SILK CENTER

*XVII Century*

110. An open square border of fine linen is mounted on a coarser linen and then embroidered with coloured silks and gold thread. Certain little motifs are padded, and as embroidery in relief was not much practised before the Baroque epoch, this piece may date from the late seventeenth century. At the outer edge of the border an all gold narrow pillow lace is stitched and on the inner edge, a gold insertion. The green silk on which the lace is mounted is curious in that the surface is slashed diagonally in short cuts close together.

21 inches square



55. LACE BORDER TO A RED VELVET SQUARE

*XVI Century*

300. -

This border, four and one-half inches wide, is the same as that on No. 63, but the loops are of silver thread instead of gold. In the center of the red velvet is a fine *appliqué* escutcheon. The piece is edged with gold and red silk galloon.

28 inches square

[See illustration]



56. SILK FILET TABLE COVER

*XVI Century*

60. Heavy red silk was used to knot the filet, or *malla*, and on this groundwork was darned, quite densely, an interesting pattern in various coloured silks. In addition the pattern is loosely threaded with gold and silver, making a brilliant piece of lacework. On the outer edge is a narrow needlemade lace of silk and gold.

32 inches square

[See illustration]

57. LINEN APPLIQUÉ ON A RED  
SILK TABLE COVER

XVI Century

375.—A very interesting and painstaking decoration made by cutting the lace pattern out of fine spun linen and applying it to a silk ground. The cut edges are outlined with a gold thread frequently looped, and the interstices of the design are filled by a gold mesh. The gold outline is stitched down sometimes with blue, sometimes with green silk. A gold fringe edges the table cover.

30 inches square

58. GREEN SILK TABLE MAT  
GOLD LACE BORDER

XVII Century

40.—A pillow lace insertion two and one-half inches wide has been used to trim the mat. It is made of coarse silk thread wrapped in fine spun silver and a thinner thread wrapped in gold, the two combined in a very open pattern. The piece is finished with green and gold *espiguilla*.

32 by 24 inches

59. EMBROIDERED END TO A LINEN TOWEL

XVII Century

90.—This embroidery has survived the body of the towel which it once adorned. It is technically of the same type as seen on the lamp shades in the collection, and which is referred to for lack of a better name as 'Sierra Morena work.' The main outlines of the design are back-stitched with cerulean-blue silk and the background is then filled by vertical rows of the same in half-cross stitch, with the peculiarity that the rows are separated from each other by a vertical line of back-stitch. Thus the ground is as heavy as a woven silk fabric. The design comprises a central urn and plant and on each side of it a Diana with cross-bow seated in her chariot drawn by a lion. Accompanying her is a cavalier with falcon and a dog in leash. The costumes are of the period of Philip III.

Length of towel, 32 inches

Width of embroidery, 12 inches

60. GREEN SILK AND SILVER LACE BORDER  
ON A RED VELVET SQUARE

XVI Century

300.—This border was probably made for a lady's kerchief, such articles having been very large in the sixteenth and seventeenth centuries, as can be seen in Velasquez's paintings of the Infantas, where the handkerchief held in the hand falls almost to the ground. The lace in question is of the *punto de España* type and the design is overlaid with row upon row of gold loops.

26 inches square

Width of band 7 inches





61. SILVER LACE BORDER TO A  
RED VELVET TABLE COVER

*XVI Century*

300. The cover is of sixteenth century velvet with a cardinal's escutcheon richly embroidered with silk and gold in the center. The lace border, made in the form of an open square, belongs to what is called in Spain the 'school of Valladolid,' meaning that after the completed piece was removed from the pillow it was threaded or darned with coloured silks. The present piece, made of silver thread and with a scalloped edge, is further embellished with grey silk. The table cover is lined with yellow silk.

24 inches square

[See illustration]

62. SQUARE LACE BORDER IN LINEN  
SILK AND GOLD

XVI Century

350.— This piece was described in the Madrid Lace Exposition of 1915 as an edging for a lady's handkerchief, of *punto de España* in the Valladolid style. The foundation is a linen thread of scroll and leaf design beautifully worked out at the corners and scalloped at the edge. Into the linen lace is threaded fine spun gold and silver, also a quantity of pale green silk and a little brown.

26 inches square; width, 5 inches

63. GOLD AND COLOURED SILK LACE BORDER  
TO A VELVET SQUARE

XVI Century

300.— This border, three inches wide, made for an altar cover is of the *punto de España* type; the lace after being made was threaded with blue and old-rose silk, also with gold, and outlined in gold loops. It was considered worthy of a full-page colour illustration in the catalog of the lace exposition held in Madrid in 1915.

25 inches square

64. LINEN TOWEL EMBROIDERED  
IN GREEN SILK AND GOLD

XVI Century

350.— This fine piece, complete and in an extraordinary state of preservation, is pronouncedly Italian in feeling and was probably copied or adapted from the *Exemplario di labori che insegna alle donne il modo e l'ordine di laborare*, by Giovanandrea Vavassore. The linen of the towel is fine and closely woven, and the embroidery is drawn tight so as to open but not to wrinkle the weave, thanks to its being worked on a frame. The frame also explains its being finished equally well on both sides. Italian Renaissance designs of this sort were generally interpreted in Spain by the opposite system of filling in the background and leaving the griffins blank; further, the Spanish embroiderer seldom took motifs from the end to repeat them up the side of the towel. The pillow-lace edging of green and gold is of the sort that was made in and around Talavera de la Reina.

54 by 37 inches

## TEXTILES

### 65. PAIR LINEN LAMP SHADES MADE OF SEVENTEENTH CENTURY TOWEL ENDS

40.—The background worked in blue silk leaving blank the small pattern of men, beasts and leaves.

Diameter, 8 inches

### 66. PAIR GREEN DAMASK CUSHIONS

60.—One of the cushions is covered on both sides with green damask in the large medallion pattern of the late fifteenth or early sixteenth century weavings, and is edged with narrow gold galloon. The other has a small patterned damask on the face and green and gold thread tissu on the reverse. It is edged with a beautiful web-like gold lace.

20 by 23 inches; 23 inches square

### 67. EMBROIDERED COLLAR OF A DALMATIC *XVII Century*

60.—Richly worked on both sides and split to make a little table mat. The blue silk galloon is not applied but was woven in and shaped with the piece. Outside of it is a red *espiguilla*, or narrow-fringed gimp.

### 68. SMALL CUSHION OF CHECKERED VELVET

80.—The face of the cushion is made of blue and old-gold checkered velvet, probably of the fifteenth or early sixteenth century, and the back of yellow silk. It is finished with gold galloon and narrow blue fringe.

27 by 15 inches

### 69. YELLOW SILK COVER

60.—With narrow red velvet stripes, probably of the fifteenth century. The galloon and deep gold fringe are woven together.

26 by 42 inches

### 70. TWO SMALL PIECES OF VELVET AND A STRIP OF GALLOON

35.—The two panels are of a buff stripe alternating with one of red velvet, this latter including rosettes of *bouclé* weave. The galloon or ribbon is also of looped technique, red silk on a loosely woven buff ground, and finished with handsome tassels.

24 by 6½ inches

2¼ yards by 2½ inches



71. AMBER-COLOURED CUT-VELVET STRIP

*XVI Century*

75.— With pattern in velvet weave on a satin ground of the same tone. The pattern comprises the cross of the Order of Santiago.  
24 by 10 inches

72. EMBROIDERED VELVET PANEL

*XVII Century*

165.— Square of red velvet heavily embroidered in gold. The center is designed with a cartouche embracing the cross of the Order of Calatrava and surrounding it are urns, dragons, and foliation, all worked in high relief. A heavy gold galloon borders the panel.  
Height, 18 inches; width, 21 inches

73. EMBROIDERED VELVET PURSE

110.— An almoner's purse bearing the coat of arms of Cardinal Cisneros [died 1515], one of the most noted of Spanish prelates and regent after the death of Ferdinand the Catholic. Purses of the same sort are seen hanging from the belts of ecclesiastics in mediaeval paintings. This one is embroidered in gold and coloured silk on red velvet; its gold cord simulates the metal work of a fine gold chain and is finished with a handsome tassel.

8 by 7 inches

74. SMALL VELVET ESCUTCHEON OF THE BORJA FAMILY

60.— The Borja family, Dukes of Gandia, were prominent in papal history chiefly through Alexander VI [Rodrigo Borgia], and in Spanish, chiefly through Francisco who renounced his high worldly station to enter the Company of Jesus and succeeded Ignatius Loyola as its head. The Borjas and their various Spanish ramifications show a *toro*, or bull, in their armorial bearings.

75. THREE SATIN CUSHIONS

150.— Quatrefoil shape; of cherry red satin woven with a small gold flower, dating probably from the sixteenth century.  
20 inches square

76. BLUE AND GOLD STRIP

*XVI Century*

35.— Gold thread and blue silk interwoven to form a satin ground sprinkled with small gold motifs. The runner is edged with an old-gold galloon.

46 by 10 inches

60. 77. SMALL EMBROIDERED CUSHION

XVII Century

Typical convent work in coloured silk embroidery on white silk, the pattern outlined in gold thread. The chief motif of the design is the monogram of the Virgin surmounted by her crown. Front and back are joined by an insertion [*randa*] of gold thread made by the needle, and the tassels at the corners are of the same silks used in the embroidery.

15 by 10 inches

200. 78. GREEN VELVET PANEL WITH  
ARMORIAL BEARINGS

XVII Century

Green velvet edged with narrow fringed galloon or *espiguilla*, and divided by a red baton or bar sinister. Above and below are shields whose quarterings show the lion, castle, fleur-de-lys and the mulberry tree [peculiar to Madrid and figuring in the city's escutcheon].

22 by 24 inches

90. 79. STRIP OF GOLD AND GREEN VELVET

XV Century

With a floral and scroll pattern outlined in velvet weave on gold tissu and the outline filled with gold *bouclé*, or looped weave. The piece is edged with gold and green *espiguilla*.

26 by 13 inches

40. 80. STRIP OF RED VELVET IN HIGH RELIEF

XV Century

Velvet of this type is called *de dos altos* [of two heights]. Woven on a warp of heavy yellow silk, it has the thickness and durability of a carpet. The pattern includes large medallions and a jeweled crown. The piece is edged with a narrow fringe of red and gold.

29 by 11 inches

80. 81. TABLE COVER OF GREEN CUT VELVET

XVI Century

Wavy stripes of green velvet on a ground of yellow silk interwoven with gold thread. The piece is edged with rare green *espiguilla*, lined with green damask.

40 by 29 inches

130. 82. VELVET TABLE COVER

XVI Century

Over a yard of pigeon-blood heavy velvet bound with narrow galloon and edged with fringe; silk lining.

40 by 24 inches

83. GREEN SILK TABLE RUNNER

XVIII Century

60.— Delicate piece of weaving consisting of the French wavy ribbon design on a green ground. The ribbon simulates a band of lace and in each of its loops is a brilliant bouquet of red and yellow roses. The piece is lined with green silk of the period and edged with pillow lace of silver thread.

24 by 53 inches

84. STRIP OF RED CUT VELVET

XV Century

120.— This piece of *velours ciselé* shows the large medallions and Oriental interlacings of the Hispano-Moresque weavings. The strip is edged with red and green galloon and fringe woven in one.

35 by 13 inches

85. BLUE VELVET CUSHION

XVI Century

130.— The velvet is of rare faded cerulean-blue, and across the center of the cushion is a band of gold velvet with blue floral pattern. It is edged with narrow gold galloon.

27 by 20 inches

86. STRIP OF RED VELVET AND GOLD

80.— From an important Castilian tomb dated 1454, similar to bits of Valencian weave of the thirteenth century in the Episcopal Museum of Vich.

29 by 8 inches

87. RED VELVET TABLE RUNNER

350.— A single long strip of sixteenth century velvet trimmed with a two and a half inch band of *appliqué* heavily embroidered in coloured silks. Around the edge are two layers of deep fringe, the upper gold, the lower red silk.

Length, 2 yards 8 inches; width, 32 inches

88. GREEN CUT VELVET TABLE MAT

480.— Around a center of small patterned damask are three strips of *velours ciselé*, of the Gothic period. The piece is edged with gold *espiguilla* and fringe.

35 by 27 inches

89. CUT VELVET CUSHION

XV Century

120.— Beautiful piece of plum-coloured *velours ciselé*, the large medallion pattern indicated in a fine cut line. The front and back are laced together by an old-gold cord with tassels.

27 by 24 inches

90. GREEN VELVET AND SILVER STRIP XV Century

110. - A curious and beautiful checkered weave, probably Moorish, of small silver squares alternating with green satin squares in which is a raised velvet flower. The piece is edged with gold *espiguilla* which ends in a knotted fringe, under which is a green silk fringe. Something of the same sort is mentioned by Lopez de Ayala [1360] who tells that a minister of Peter the Cruel had one hundred and twenty-five coffers of cloth-of-gold and silks in his palace in Toledo.

Length, 4 feet

91. PAIR GREEN VELVET CUSHION COVERS

320. - Lustrous moss-green velvet of the sixteenth century on one side, small patterned damask of the same shade on the other, and finished at the corners by a cluster of green silk loops, like cushions seen in the Velasquez paintings.

36 by 24 inches

92. PAIR RED VELVET CUSHIONS

200. - One cushion has a bold red velvet pattern on a gold-woven background, Spanish probably, and dating from the late fifteenth century. The reverse is of yellow velvet, and the border of red fringe. On the second, the reverse is of green, white, and rose Talavera brocade edged with narrow light *espiguilla*.

21 by 16 inches

93. TABLE COVER OF GREEN CUT VELVET XVI Century

310. - In floral pattern of high relief on a ground of amber silk. Bound with an interesting narrow loop-edged galloon of gold and silver.

41 by 33 inches

94. RED CUT VELVET CUSHION

70. - In small pattern, with the reverse of plain velvet. Red and gold galloon and four interesting tassels complete the cushion.

20 by 13 inches

95. EMBROIDERED SILK TABLE COVER XVII Century

425. - Two pairs of embroidered panels on red silk, apparently from a dalmatic, have been mounted on the old handspun linen which invariably formed the interlining of such vestments, and the piece edged with *espiguilla* of the period. The work is executed in gold and silver thread, the motif of each panel being a central vase, garlands, tendrils and leaves.

45 by 20 inches

96. BLUE VELVET LAMBREQUIN

375.- On a strip of rare blue sixteenth century velvet has been mounted and embroidered a coat of arms, and the whole bordered in heavy gold embroidery. At the bottom is a double fringe, the upper being of gold and the lower of blue silk. The rarity of old blue velvet need hardly be emphasized.

Length, 63 inches; depth, 12 inches [without fringe]

97. WINDOW CURTAIN OF LACE AND EMBROIDERY

150.- Bands of old filet alternating with Sierra Morena embroidery have been joined horizontally to make this curtain. The filet is knotted of extremely fine linen thread and probably dates from the seventeenth century. Of the embroidery bands, two are worked in red silk and the central, which is widest, in blue. In the pattern are unicorns, a bird, and a griffin. The curtain is finished with silk fringe and gold galloon.

45 by 26 inches

98. WOOL ARAGONESE HANGING

XVII Century

110.- Wall hanging or large spread from the Alto Aragon or Pyrenean district, woven entirely of wool, the background of lemon-yellow, the patterning a repeat design of dark green, and so woven that the colour combination on the back is just the reverse of that on the face [see *Popular Weavings and Embroideries in Spain*, by Mildred Stapley, Plate 30]. This type of weaving has not been done for over a century, and such spreads are consequently much rarer than the Alpujarras.

Length, 8 feet 4 inches; width, 7 feet 4 inches

99. WOOL ARAGONESE HANGING

ALCAÑIZ COLOURING

XVII Century

90.- Heavy linen and wool spread from the district of Zaragoza, in Aragon; interesting for its beautiful combination of light blue and dark maroon wool on a grey field. This is not unlike the scheme of colouring seen in the famous carpets of Alcañiz not far from Zaragoza. The repeat pattern is lozenge in form with a decorative centerpiece, all reminiscent of Moorish work. The process of weaving is the same as that of No. 98.

8 by 9 feet



## 100. EMBROIDERED RED VELVET CHASUBLE

XVII Century

500. — Spanish chasuble of red velvet, edged with yellow and red silk *espiguilla*, and with a pillar of elaborate gold embroidery in the center. The front pillar or panel is featured with three circular cartouches, the upper with the Cross, the central with a coloured silk embroidery of the Virgin, and the lower with the insignia of the Order of Santiago. The back has but two cartouches, one of the Virgin in coloured silk, the other containing the same insignia as on the front. Between the cartouches the space is filled with rich gold embroidery of Renaissance design. The pillars are edged with a heavy gold galloon in high relief.

Length of chasuble folded, 55 inches

## WOOD CARVINGS

## 101. SMALL BOXWOOD TRIPTYCH

XVI Century

120. — A *tour de force* in minute carving, the center showing St. Jerome in the desert adoring the crucifix, while the folding leaves are divided into two panels each, to accommodate the four Evangelists. These last are accompanied by their symbols and are named in fragmentary black letters on a scroll. Saint Jerome, under a trilobed arch, is the traditional long bearded emaciated nude, an anatomical study at an infinitesimal scale and carved completely in the round. The ground of the panel is blue and the mouldings are gilded. Closed, we have a plain mottled red surface; the triptych retains its original little clasp and shows signs of having been carried for generations, every edge worn round and smooth.

Small diptychs and triptychs in boxwood, believed in Spain to have been carved in the country in the early sixteenth century, were treasured amongst the small portable religious objects of many of the great ladies of the land; one said to have belonged to Queen Cristina now figures among the boxwood carvings in the Morgan Collection in the Metropolitan Museum.

Height,  $2\frac{3}{4}$  inches

102 POLYCHROMED OAK STATUE OF AN INQUISITOR

*Attributed to Pedro Millan, Late XV Century*

180.—

This dignitary stands consulting the book of the condemned and holding, apparently, an instrument of the Inquisition. The black headdress of the Holy Office was probably enlivened by gold but the face, if ever coloured, is now scraped to the wood; the rest of the polychrome and gilding is intact. The mantle of red is patterned with gold, the under tunic is entirely gold; likewise the maniple, that important article of the priest's vestments which endowed him with special sanctity.

There is a great deal of character in this small head; the face, modeled by a few small planes, is expressive of a man who could have condemned to torture in the full, honest conviction of performing a Christian service. That he should be represented with an instrument of torture is not surprising since it was the custom to engrave an Inquisitor's visiting card with a border of these unpleasant devices.

Height, 9 inches without base

*Note:* Pedro Millan worked in Sevilla in the late XV century. He is known chiefly by the magnificent series of terra-cotta figures in the Archivolt of the great western portal of the Cathedral. He is also the author of the Virgin in the Chapel of the Virgen del Pilar. Like his contemporaries he also worked in wood on both a large and a small scale.

103. TWO STATUETTES OF PROPHETS  
IN NATURAL WALNUT

*XVI Century*

420.—

The two figures hold long scrolls. One wears a high-crowned hat with upturned brim and a long cloak caught up in the left hand; the other, a close cap and a cape with hood. The faces and hands are sensitively carved. The statues are flat at the back and are mounted on their original little corbels.

Height, 10 inches without base

104. PAIR SMALL WOODEN LIONS  
GILDED AND PAINTED

*XV Century*

180.—

These crouching animals once served as supports for a small coffer as is indicated by the abrupt cutting down behind the heads. The box, in turn, must have rested on the typical low table as suggested by the upturned heads of the beasts. The carving is flat and decorative, of the Gothic heraldic convention.

Length, 12 inches





105. GOTHIC RELIQUARY BOX COVERED  
WITH GESSO

*XV Century*

110. — A small box with curved top like the old-fashioned trunks and a battened base. The decoration is of the age-old Oriental technique—a covering of adamantine gesso [*yeso*] modeled, painted and gilded; the modeling in this case is in the form of a long Latin inscription beginning with *MAGNIFICAT*, in Gothic letters. The sides and top have two oblong panels each and the ends, one, containing in larger characters the Greek Jesus Christ, *IHS XPS*. There is considerable relief to the decoration and the rich red undercoating shows attractively through the finely crackled surface of the gold. The base is ornamented with quatrefoils within a lozenge, and the top is hinged in the primitive manner of the Egyptian cosmetic boxes, by means of two pairs of interlocked staples. Inside, the wood is painted blue.

Height,  $6\frac{1}{2}$  inches; base,  $4\frac{1}{2}$  by  $9\frac{1}{2}$  inches

[See illustration]

106. GILDED WOOD STATUE OF SANTIAGO  
AS A PILGRIM

*XV Century*

210.—Even earlier than the representation of St. James the Greater as a Moorslayer was his image as an apostle, clothed exactly like the pilgrims who kept constantly streaming into Spain to visit his tomb in Santiago de Compostela. Images like this—the saint wearing a pilgrim's hat on which was sewn the shell, and carrying his book and staff—were common all along the pilgrim route, not only in Spain but in France. Monsieur Emile Mâle tells us that the first statue of this sort can be seen at Nôtre Dame de Minizan, and dates from the early thirteenth century. The gilt of the Almenas piece is finely crackled and the undertunic is hatched horizontally. The right forearm is missing.

Height, 20 inches

107. SMALL BUST OF A FEMALE SAINT IN POLYCHROME

*Attributed to Gregorio Fernandez, XVI Century*

390.—This head of a young girl, probably the artist's daughter, shows a charming Castilian type. The head thrown back, the lips slightly parted, the eyes raised, seem to depict innocence and ecstasy. The rich warm colouring of the flesh is enhanced by the white lace-trimmed bodice. Over one shoulder is a mantle of interesting *estofado* work. The bust stands on its original base.

Height with base, 20 inches

*Note:* In Gregorio Fernandez, 1576-1636, was crystallized the national art of image-carving as practised by the distinguished group of Valladolid sculptors. He was the author of numerous superb works now seen in the Valladolid Museum, especially the Santa Teresa and the Piedad.

108. PAINTED WOOD RELIEF

*XIV Century*

100.—FLIGHT INTO EGYPT. This archaic piece shows the Virgin seated on a mule, in her left arm the Child, Whose hand strokes her cheek. A tree behind the head is arranged to suggest a halo. Some of the original colour remains, red in the robe and a greenish blue in the mantle. We have here the work of some local carver copied, probably, from the archivolt of a Romanesque church; Catalonia perhaps, since there is a very similar figure on one of the Catalan stucco altar frontals in the collection of Don Luis Plandiura of Barcelona.

Height, 12½ inches



109. POLYCHROMED WOOD FIGURE  
OF ST. PETER

*XIII Century*

475. A vigorous figure, half life size, its colour well preserved. St. Peter as Pope stands in rigid Byzantine fashion. Beard and hair of tight curls; piercing black eyes in a strong face. The hands are gloved, with a book in the left while the right once held the crozier now missing. He wears the conical papal tiara, and is garbed in the usual white alb, gilded chasuble with painted border, and painted dalmatic.

Height, 3 feet

[See illustration]

110. PAIR WOODEN STATUES, HEAVILY GILDED *XVI Century*

250. Two Apostles in the nondescript long mantle common to Biblical imagery. The carving is spirited, the attitude is that of El Greco's Apostles at Toledo. The pieces are heavily gilded and stand on their original bases.

Height, 15½ inches

111. TERRA-COTTA STATUETTE  
OF AN ANGEL

*By Zarcillo, XVIII Century*

400. The figure stands on clouds, with its large black wings drooping as if just alighted after flight. The robes leave bare the left shoulder and right leg in the oft-seen Baroque manner. Over the right shoulder, and passing between the wings, is a red scarf tied at the hip and catching up the loose girdle. In this latter are touches of red; otherwise the drapery is greyish brown. The flesh tones are fresh, and there is fine modeling in the neck and inclined head, also in the slender hands crossed at the breast.

Height, 12½ inches without base

*Note:* With Francisco Zarcillo or Zalcillo, 1707-48, the great epoch of Spanish national sculpture may be said to have terminated. Born at Murcia of a Neapolitan father, his earliest wood sculpture was reminiscent of the popular Presepe figures of the Campania region, but soon, without sacrificing any of his realism, he began to invest his figures with a depth of feeling and a nobility of composition that raised them into the realm of art and ranked him as equal to his distinguished predecessors of the seventeenth century. His works both in wood and terra-cotta remain mostly in his native city.

112. WOODEN STATUE—THE MATER DOLOROSA *XVI Century*

210. A mature standing figure, grief stricken, with hands clasped at the breast. In the front an ochre-coloured dress shows beneath the long blue mantle; the head is draped in a white veil falling over the mediaeval wimple, which passes close up under the chin, and the whole drapery is a fine study of line. The face is very Castilian and full of character, the artist having realized that the Virgin was a woman who had been tried by life even before this last tragic event.

Height, 17½ inches; wooden base, 4½ inches



113. SAINT MICHAEL KILLING THE DRAGON

*XVI Century*

210. — A beautiful little walnut carving of the Saint standing, his lance piercing the jaw of the crouching Devil, whose legs end in two serpent tails. The statue was apparently once furnished with wings, otherwise it is intact save for the Devil's horns. There is vigorous modeling in the body which in spite of the corselet is treated as a nude against a long cape falling from the shoulders. It is left in the natural wood.

Height,  $9\frac{1}{2}$  inches; base,  $2\frac{1}{2}$  inches

[See Illustration]

114. HEAD OF JOHN THE BAPTIST

IN TERRA-COTTA

*Attributed to Montañes [d. 1649]*

80. — The terra-cotta life-size head of the Baptist is undoubtedly from the usual composition of the newly severed head presented on a salver. Under the bronze patine can be detected traces of naturalistic painting. The eyelids have not been closed nor the lips, in the intention of evoking Christian pity for the martyr. Further realism was imparted by the naturalistic colouring now hidden under a bronzy patine.

In a land where wood was preëminently the chosen material of the sculptor, works in terra-cotta are rare outside of Sevilla where, in the fifteenth century, Pedro Millan made the fine series adorning the grand west portal of the Cathedral. Between Millan and Montañes a century passed.

Height, 10½ inches

*Note:* Martínez Montañes of Sevilla, an intensely earnest sculptor of religious subjects, broke entirely away from lingering classic influences of the sixteenth century and returned to what the Spanish people wanted—to the only thing that could provoke emotion in them—coloured scenes in the most realistic mode of expression. All who have visited Sevilla are familiar with his painted statuary—rich robes of *estofado*, earnest melancholy heads, lean artistic hands; all the figure expressing dignity and pathos. In the present piece of *barro cocido* we have an interesting example of the skill with which Spaniards might have worked in this plastic material had not their passion for wood almost excluded all else.

[See illustration]





No. 114. HEAD OF JOHN THE BAPTIST IN TERRA-COTTA





115. GILDED REPOUSSÉ COPPER DIPTYCH

*XII Century*

125. It may be well to recall that the diptych or two-leaved folding tablet ornamented with devotional scenes, preceded the triptych or three-leaved form that came into such general Christian use in the Gothic period. This example, the Annunciation, has a pair of round arched leaves scalloped at the edge and was set with cabochon stones, long since pried out and leaving only the riveted setting. The two sides are hinged on the butt system to a central shaft of rope twist. The gilded surface is etched and patterned with a quatrefoil and has a most attractive patine. The two attenuated figures, the Angel and the Virgin in half relief, are of the set tradition of the period.

Height,  $4\frac{3}{8}$  inches

[See illustration]

116. GILDED STATUE OF A BIBLICAL PERSONAGE *XVI Century*

100. Great action is expressed in this figure; the hands clasped above the right shoulder; the head turned over the left, and the weight of the body on the right hip. The face is beautifully carved, the features fine and expressing deep emotion as if witnessing the Flagellation or the Crucifixion. The surface of the statue is heavily gilded excepting the cape and scarf, which are of deep reddish bronze. The work is probably of the Valladolid school of the middle sixteenth century and formed part of a retable.

Height, 27 inches

117. GILDED AND PAINTED STATUE OF ST. JOHN *XVI Century*

240. A tall gaunt figure with thin hands and feet, accompanied by the lamb; clothed in a skin garment which, like the beard, hair and mantle, is gilded. The mantle falls back leaving a bony right shoulder and arm bare, and is lined with black, gold-dotted and sprinkled besides with a small acanthus motif. In the left hand Saint John holds a gilded book with jeweled clasp and his right is raised as if enforcing by gesture the words he is preaching. The face is intensely earnest; the lips parted as if speaking. All the gilded surface has a specially fine patine. It would be perfectly justifiable to ascribe this statue to Berruguete although the owner has never made such claim.

Height, 2 feet 6 inches



118. CARVED WOOD STATUE OF AN  
ALDERMAN [CONCEJAL]

*XVI Century*

300.-

The "city father" stands as if arguing before his colleagues, his forensic robe gathered up under the left arm, while the right is making the age-old gesture appropriate to declamation. The head, evidently a literal portrait, is an interesting bit of characterization. The figure shows traces of paint and gilt.

Height, 25 inches

119. CARVED STATUE OF ST. JOHN  
IN NATURAL WALNUT

*XVI Century*

220. The figure is standing holding a book, and partly covered with a long shaggy robe. The face is of the primitive Spanish ascetic type with long thin nose and intense eyes set close together. Face and hands are beautifully carved.

Height, 27 inches

120. RELIQUARY BUST OF SANTA URSULA  
A CARTON, FROM THE ESCORIAL

*Dated 1577*

200. This head of Santa Ursula is unusual in being of hollow carton, treated like a painted and gilded statue of wood. Of heroic size and classic type, it has beautiful flesh tones and the hair is heavily gilded. Around the neck is a real necklace set with three little coloured stones, and on the breast is a large hinged brooch in gilded bronze that opens to show the relic. The statue stands on its original base which is treated to imitate coloured marble in the Baroque manner. On the left panel of the base appears the grid-iron and the initials of Saint Lawrence, to whom the Escorial is dedicated; on the right side is the monogram of the Virgin; and on the central panel the following inscription: CAPUTUNIVS VIRGINIS ET MARTIRIS SOCIARVM BEATAE URSULAE—PHILIPPVS II HISPANIVM REX ME DONAVIT ANNO MDLXXVII. The bust was meant to be visible from all sides and is as carefully finished on the back as on the front.

Height, 2 feet

121. CARVED WALNUT STATUE

*XVI Century*

175. ST. MICHAEL AND THE DEVIL. The Saint represented, as usual, trampling down Satan, whose one arm clutches his shield. On the shield is carved the head of Goliath, implying the similarity of the legend of David and Michael. The Saint is in armour, his cape is thrown back over the shoulders, and the right arm is raised and once held a lance. The statue was originally gilded.

Height, 27 inches

122. PAINTED AND GILDED STATUETTE  
OF SANTA BARBARA

XV Century

700.

This is the rarest and most beautiful of the so-called *chuletas*; likewise it is somewhat disconcerting to classify. Instead of the customary representation of the Virgin, we have here a Santa Barbara with her attributes of tower and book; and instead of the usual nondescript long mantle, she wears a carefully studied costume of Oriental aspect, looking like a mediaeval version of the three-tiered skirt of the Cretan statuette recently found at Knossos. The long slender waist is another unusual feature, one that contributes greatly to make the profile enchanting. As to type, the eyes are thoroughly Chinese, but the sensitive mouth and fine pointed chin recall Botticelli. Two long thick golden braids pass around the head and then fall over the shoulders. Exquisitely delicate are the hands, intact. The long straight tunic is visible only towards the bottom, being covered above by the shorter gilt skirt of two layers, the lower with a wide flare. Its surface is stippled with lozenges and discs, and the border is of alternate red and black scallops such as are seen on Eastern tents. In addition, the lower flare has a border of black Gothic lettering, apparently the word SANTA. A bead ornament ending in a large pendant hangs in front. Minute black letters and red initials can be made out on the pages of the open book in the Saint's hand. The walnut base without restoration.

Height, 14½ inches; base, 5 inches

[See illustration]





NO. 122. PAINTED AND GILDED STATUETTE  
OF SANTA BARBARA



123. SCULPTURED WOOD STATUE OF ST. JOHN

*XVI Century*

400.

A striking figure in sombre polychromy in the school of Berruguete, from Valladolid. The Saint is posed with the weight of the body on the left foot; in his right hand he holds the Book and the Lamb. The head and face are admirably modeled in a manner thoroughly Spanish, with features unsymmetrical and full of tense expression. No less interesting in handling is the lamb, vigorously carved and treated in an ashy grey *estofado*. In conformity with the tradition, the entire figure is decorated in polychromy and gold.

Height, 4 feet 2 inches

124. WALNUT STATUETTE OF SANTA BARBARA

*XV Century*

200.

Santa Barbara once held the wafer and chalice of which now only the stem remains. Bushy curls escape from under a close small headdress. She stands resting her weight on the right hip and the left side relaxed. The robes, once greyish sprinkled with little black and gold flowers, have lost most of their decoration, and only on the beautiful face and hands of the original painting intact.

Height, 34 inches

125. RELIQUARY BUST OF ST. JOHN, WOOD

IMITATING BRONZE

*From the Escorial, XVI Century*

275.

The Saint gathers his lamb to his breast and holds his shepherd's crook [curved top missing]. Features and hands are fine and sensitive, more the delicate Italian than the traditional sturdy Spanish St. John. An extraordinary metallic tint was secured for the flesh while the hair and camel-skin mantle are in heavy gold, the two tones making a striking contrast. The bust stands on its original carved and gilded base.

Height, 22 inches

126. GILDED WOOD STATUE OF AN ANGEL

*XV Century*

350.

The typical Gothic conception of an angel [wings missing], holding a tall candelabrum. The face is thrown upwards and to the right and the figure is clad in a long tunic girdled at the waist and over it a long mantle fastened at the breast by a brooch. Both hands are concealed according to the reverent Oriental tradition; the right, which holds the base of the candlestick, at the same time catches up the folds of the cloak, while the left, which grasps the stem, is concealed under a gilded serviette.

Height, 26 inches



127. STATUE OF A SAINT IN NATURAL WALNUT *XVI Century*

175. A standing figure of a Saint or perhaps an Evangelist with book and quill pen. The under tunic falls to the ground enveloping the feet while over it is a dalmatic; the border carved in relief. The collar is treated in the same way. The interesting head shows close study of the model; the hands too are full of character. The figure stands on a base covered with Gothic cut velvet.

Height, 24 inches

128. CARVED PROCESSIONAL STAFF

XVI Century

1500.



Of wood gilded and polychromed, the carving again particularly interesting in that it represents, as in No. 129, "The Tree of Knowledge" sheltering the Tempter in the form of a serpent with a woman's head. In this later example, the body of the serpent is short and incised with scales, and the Tree of Knowledge instead of being shorn of limbs and bare of leaves is clustered thick with fruit and foliage, all in polychromy. The large single processional candle or *cirial* is held by a single gilded socket in the center of the top.

Height, 7 feet

[See illustration]

129. CARVED PROCESSIONAL STAFF

*XV Century*

500. Of carved wood gilded and painted. The subject is specially interesting as it represents "The Tree of Knowledge," sheltering the Tempter in the form of a serpent with a woman's head. The serpent's body winds nearly the full length of the pole. The tree has a gilded trunk and short leafless branches. It is to be noted that this representation of Satan the Tempter with the head of a young woman appeared for the first time in Spanish art in the early thirteenth century, the earliest example found being on a page of the famous thirteenth century Apocalypse manuscript now in the J. Pierpont Morgan library. In this, the older of the two processional staffs in the collection, provision is made for carrying the candles by three iron sockets driven into the end of the pole.

Height, 7 feet 5 inches

[See illustration]



600.—



A standing figure with head turned to left, clad in long robes and holding a book. This statue is specially interesting in that Gothic sculpture of personages in civil life are rare and this is unquestionably a portrait made on the order of some rich advocate. The clean-shaven face, which retains its flesh tones, is carefully modeled, accentuating the characteristic heavy jowls. A long thin nose, keen black eyes, short thick black curls, make a type of great force. The expression, in combination with the direction of the head, suggests a lawyer in the act of arguing his case. The hands are fine and sensitive and the delicate fingers have fortunately escaped mutilation.

Over the long under tunic is a copious mantle caught at the breast by a jeweled brooch. On this garment, once gold, there was an etched pattern but the vandal who, ages ago, scraped off most of the gold, scraped the gesso with it. The mantle was lined with blue, and the red of the hat completed the polychrome. This statue is as fine a piece of characterization as one can hope to find within this period.

Height, 1 foot 10 inches

[See illustration]



## FURNITURE

### 131. SMALL IRON TRIPOD

*XVII Century*

70. — In the small circular rim at the top was placed the pitcher of wine [and a few cloves] to be set among the hot embers of the hearth where the wine was allowed to slowly mull for hours.

Height, 8 inches

### 132. IRON PRICKET CANDLESTICK

*Catalan, XIV Century*

15. — This once common form of candlestick has a solid cylindrical shaft riveted to a tripod base whose extremities open out into three little discs. The shaft broadens out halfway down into a faceted knob, and becomes four-sided at the top and bottom. The surface of the whole shaft is filled with incisions geometrically patterned, which probably once held coloured enamels.

Height, 11¼ inches

### 133. WROUGHT IRON BRACKET AND SHADE

150. — The small right-angle bracket has a decorative brace in the form of a diminutive sixteenth century baluster enhanced by crocketed wisps of iron. Traces of fire gilt remain. The shade is composed of an antique band of Sierra Morena embroidery, a red ground of silk chain-stitch leaving the pattern in raw linen. The shade is edged at top with gold galloon and finished at the bottom with gold fringe.

All the embroidered linen lamp shades from the Almenas house were made from similar antique bands worked in silk in a purely Oriental technique no longer practised in Spain, but still used in Morocco. The effect is created not by the usual process of embroidering the design, but by filling in the background and leaving the design blank. The filling is always of one only colour, and generally in silk, the density being secured by row after row of flat stitch or long-and-short cross stitch. "Old bands worked on the system of negative pattern against a positive ground are generally the only remains of bridal towels. They are occasionally found in the Sierra Morena region of Spain, more often in North Africa, the Spanish being easily distinguished by their Renaissance motifs, and dating from the sixteenth and seventeenth centuries."—Stapley and Byne, *Popular Spanish Weaving and Embroidery*.

Height with shade, 24 inches



134. PAIR SMALL GILDED IRON  
WALL APPLIQUES

*XVI Century*

220.— Each bracket is made up of four twisted pieces used in the arm, a band of perforated leaf ornament for the candle cup, and a pierced quatrefoil for the bottom of the cup. The lampshades accompanying these wall lights are made of antique bands of red silk embroidery on linen, such as are described in connection with Number 133.

Diameter of cup, 4 inches

135. PAIR IRON WALL APPLIQUES WITH  
EMBROIDERED SHADES

*XV-XVI Century*

280.— The iron brackets are made up of the following pieces: a drip pan crenellated on its upper edge, a wall hook, and a shaft to support the shade. The shades are sixteenth century towel ends from the Sierra Morena,—a rich embroidery of terra-cotta silk on white linen. The figures seated on the tail end of the donkey in Arab fashion and with arms swinging in the air bespeak the Oriental tradition of the district.

Height with shades, 15 inches

136. GOTHIC IRON KNOCKER

*XV Century*

130.— Genuine old ironwork in what was once a very popular form, the hammer being a lizard with scaly body, long legs and a twisted tail. The backplate consists of a traceried panel of superimposed plates; at the hinge of the hammer is a repoussé boss.

Length, 11 inches

137. PAIR IRON WALL BRACKETS  
WITH EMBROIDERED SHADES

*XVII Century*

280.— Nicely wrought and hinged brackets, with spindled vertical shaft terminating in a drip-pan supported by diminutive scrolls; traces of fire gilding. The shades are of linen embroidered with red silk, the pattern formed in the blank. This is the traditional needlework of the Sierra Morena district and rarely encountered to-day.

Total height with shades, 17 inches

138. PAIR SEWING CHAIRS

260.— Walnut frames with turnings, and covered in green velvet fastened with perforated brass nails. Ladies sat either on cushions or on these diminutive chairs to sew. Their servants, at a distance, sat on low pine chairs with rush seats, while that of the mistress was generally of rich material.

Height, 2 feet 3 inches



139. CARVED WALNUT STOOL

*XVI Century*

290. A good small piece in the style of Philip II. Owing to the dearth of large plain chairs in the sixteenth century stools were more generally employed in Spain than elsewhere. As a rule they are simple in construction and sought for to-day because of their well-worn surface rather than their art, but in this instance the piece is of some importance. The top is moulded at the edges, has a hand-grip in the center and a carved apron under the seat, a refinement rarely met with in Spanish stools. The legs are turned at the top and square below with fillets on the four sides, and are connected by patterned stretchers. The piece is well preserved.

Height, 19 inches; top, 12 by 19 inches

[See illustration]

## 140. LONG TOLEDO DAGGER

*XVI Century*

100. — Fine Spanish dagger, with shell-shaped guard from the famous weapon armouries of Toledo. The blade is gradually tapered and at the hilt, just under the cross-guard, is beautifully patterned and incised with the single letter B on both sides. More patterning occurs on the wide cross guard. The grip is strongly wrapped in steel cord and topped with an ornamental button. The hand guard is in the form of the cockle shell of Santiago with scalloped top and perforated sides.

Length, 22 inches

## 141. LONG SWORD

*XVI Century*

170. — Beautiful weapon signed alike on both sides of the blade: xx ARNOLDTI xx BRACH xx IHN xx. Aside from this inscription the actual blade is otherwise undecorated. In contrast, the sword handle and guard are handsomely wrought and ornamented. The guard is in the form of an open shell of filigree with scalloped outer edge to each extended half. The gap between the shells is taken up by a motif worked in strong steel wire. The handle is richly ornamented with filigree and on each side bears a vignette of a knight in armour.

Length, 3 feet 8 inches

## 142. CASQUE

*XVI Century*

225. — Beautiful metal headpiece with elaborate Renaissance decoration showing traces of gilding. The casque is featured by the usual ridge-piece, gorget and ear-guards. Finely chiseled and engraved ornamentation extends along both sides of the ridge, across the neck-piece, over the beaver and ear-guards. The motifs include torsos in armour, cannon, casques, trophies all nicely composed and drawn together by festoons and garlands. The casque is studded with bronze nails and carries a little cartouche at the back of the same material. Ornamentation and cartouche are very Italian.

Height, 12 inches

143. CASQUE WITH VISOR

*XV Century*

150. A fine example of a mediaeval headpiece in perfect condition. It consists of three pieces—inner skull cap, a second or outer covering hinged at the ears to afford double protection for the forehead, and the visor with its neck plate. The helmet shows evidence of hard use, but is nevertheless complete even to the hook and eye holding the visor. Sumptuous pieces of armour for royal use are known to have been ordered from Italy and Germany, but many fine pieces and most of the strictly utilitarian armour were of Spanish make, as may be seen in the Armeria of Pamplona.

Height, 13 inches

144. SINGLE CHAIR WITH WOVEN  
WOOLEN COVERING

*XVII Century*

225. A high-backed walnut frame, Castilian in provenience, with a simple carved splat in front. Seat and back are covered with woollen weave made to size and shape, in the technique of the carpets of Cuenca, and in the same typical colouring—honey, cinnamon and blue, with a little pale green. On the seat is a panel of blue, and on the back an heraldic cartouche surmounted by a plumed casque with two running hounds. Both seat and back are edged with a multicolored silk fringe. There were once four chairs of this type in the family but the set was long ago divided by inheritance. It was always understood that they were ordered direct from Cuenca in the seventeenth century.

Height, 3 feet 5 inches

145. SMALL IRON HANGING LAMP

*XVII Century*

300. The body of the lamp is square, formed by a delicate perforated screen patterned with the escutcheon of the Order of Santiago. From the four corners rise twisted iron volutes which grip the central ornate shaft. Traces of gilding may be seen.

Height, 3 feet

146. PAIR WROUGHT ANDIRONS [*morillos*]

*XV Century*

90. To a lover of Gothic ironwork these simple household objects are of most interesting craftsmanship. The upright member, starting as a bar of rectangular section, was rapidly twisted while hot, each of its four faces scored with a deep line, and the top hammered back into a knob which still retains the ridges of its original four sides. Below the twist is a faceted collar. The horizontal member is triangular in section, and where it intersects the vertical there is a large fleur-de-lis appliqué, whose stem terminates in an animal head.

Height, 25 inches; depth, 31 inches

## 147. LEATHER-COVERED WALNUT ARMCHAIR

XVI Century

125

The frame is of the traditional Spanish form known as the *frailero*, or friar's chair, because of its general use in the monasteries. During the truly Spanish period of furniture, that is to say, until French fashions were well established by the Bourbon kings of Spain, the designers wisely kept to this simple, one might almost say rigid, frame, seeking richness in the covering and in the nails that held it. As for the frame itself, its degree of elegance was generally determined by the front splat which was often elaborately carved. In the present case the leather back is tooled with the family escutcheon embracing the five-pointed coronet. The quarterings show a lion rampant and a hand grasping a sword. The chief adornment is the large perforated fire-gilt nails, very effective against the dark leather.

Height, 4 feet 3 inches

## 148. SMALL WALNUT TABLE WITH BRACING IRONS XVI Century

110.—

The Spanish small table was always a popular piece of furniture and no salon was complete without several. This example is delicate in design with turned and spiral legs braced by graceful scrolls of iron. The drawer face is paneled in relief and inlaid with bone lozenges. In good condition.

Height, 1 foot 10 inches; length, 2 feet 9 inches; width, 1 foot 10 inches

149. IRON RADIATOR SCREEN WITH  
REPOUSSÉS PILASTERS

XVI Century

150.—

The screen is built up of heavy plaques perforated to form a pleasing pattern of figures and scrolls. The corner pilasters are beaten into pattern on their two exposed sides—delicate tendrils and leaves rising from an urn. In the center of the screen panel is affixed a cartouche surmounted by the castle of Castile and the lion of León.

Height, 3 feet; width, 2 feet 6 inches; depth, 1 foot 2 inches

## 150. WALNUT AND LEATHER ARMCHAIR

XVI Century

150.—

In olden times when noble families visited their various estates a good part of their furniture traveled with them, strapped to pack mules; hence the device of the collapsible *frailero*; by removing the twin screws that hold the splats and then unhooking the iron bar across the top of the back, the two sides of the frame are brought together for packing. For this type, floor runners, or sole-pieces, were indispensable for securing rigidity. In the present example we have the slightly curved arm, a refinement which as a rule indi-

[Continued]



No. 150. *Concluded*

cates a later date than the straight arm. Leather and wood have acquired an admirable patine. Collapsible frame.

Height, 4 feet 5 inches

151. LOW ARMCHAIR WITH BACK AND SEAT  
OF ONE PIECE

*XVII Century*

325- These armchairs are occasionally seen in old houses in Spain, and are referred to as Philip II chairs, probably because that gouty monarch was constantly looking for a comfortable piece of furniture to ease his aching limbs. Most of those found to-day date from the seventeenth century. The structure is based on a criss-cross frame with the back arm much extended. The leather back in this example bears a beautifully embossed double-headed eagle, the ubiquitous emblem of Charles V, first of the Hapsburgs in Spain.

Height, 3 feet

152. FOLDING IRON LECTERN

*XV Century*

250- Composed of four slender bars loosely twisted, and with graceful flare at the floor; half-way down they cross and are riveted scissors-fashion. At the bottom are two twisted stretchers, and at the top the corresponding pieces extend some four inches at each end and terminate in simple hammered bosses. Set into these are staples holding chains which run from front to back and support the book. The lectern is original and absolutely untampered with.

Height, 5 feet 7 inches

153. WALNUT TABLE WITH BRACING IRONS

*XVII Century*

200- A medium-sized walnut table with beautifully patterned legs of unique design and end stretchers to match. This sort of table leg generally indicates an Aragonese origin, the turned leg being preferred in Castile, and the straight unfeatured leg in the north. The table is braced by good over-reaching irons with delicate discs in the center.

Height, 2 feet 8 inches; length, 5 feet; width, 2 feet 4 inches

154. WALNUT SERVING TABLE

*XVI Century*

200- A dining-room piece of the period of Philip II, nicely proportioned with projecting top, double drawers, and *solamonica legs* [the latter always in favor with Spanish furniture makers]. A note of distinction is the outside stretcher. Appropriate dining-room furniture, aside from the table, is difficult to find in Spain.

Height, 2 feet 10 inches; length, 3 feet 10 inches; depth, 1 foot 8 inches



155. HIGH LEATHER-COVERED  
PORTUGUESE CHAIR

XVII Century

200. — A chair of this type is known in Spain as a *silla Portuguesa*, which does not always mean that it came from Portugal, for many were made after the same model in Sevilla and Córdoba, where they were in common use during the seventeenth century. The type seldom varied in form: walnut with turned legs, claw feet, and a carved intertwined splat, the back high and peaked. Much art was expended on the tooling and embossing of the leather, which in this example is beautifully executed.

Height, 4 feet 4 inches

156. PLATERESQUE LECTERN OF CARVED WOOD  
PAINTED AND GILDED

XVI Century

200. — This fine *atril* stands on a three-cornered base, each side of which contains a panel in relief with the typical Plateresque motifs of cherubs, masks and trophies. The carved baluster shaft is painted in red and gold, while the stand on which the book lies is composed of St. John's eagle heavily gilded and perching on a scroll. The bird measures from wing to wing some thirty-three inches.

Height, 5 feet 1 inch

[END OF FIRST SESSION]

## SECOND SESSION

Friday January 14, 1927 at 2:15 p.m.

*Catalogue Numbers 157 to 312 Inclusive*

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### FAIENCE

#### 157. SMALL HISPANO-MORESQUE COUPE *XV Century*

20.—The form is that of a deep bowl with stem and base, interesting because of its being decorated with the eagle of St. John, to whom Valencia was specially devoted and whose emblem was put only on the choicest wares. The ground is a light buff colour and the lustre is pale gold. The eagle spreads over the entire interior from brim to brim, while in the body or deepest part of the bowl is the sacred monogram IHS in Gothic letters. The outside is decorated with gold dots and splashes. [Repaired around the brim.]

Height,  $3\frac{1}{2}$  inches; diameter, 5 inches

#### 158. SHALLOW PATERNA BOWL *XV Century*

15.—The potter's thumb, pressed five times into the wet edge of his bowl, made an interesting wavy brim. Outside, the piece is not glazed but inside it has the distinctive green and manganese heart-shaped decoration along with black triangles and scroll.

Diameter, 5 inches

#### 159. PAIR HISPANO-MORESQUE BOWLS *XV Century*

60.—These two bowls are decorated in pale gold luster. In the bottom is a luster shield within a blue circle. The shield embraces the Gothic Y [for Ysabel la Católica], and rising up from the three sides of the shield to the brim, three crowns in blue. In the intervening space is a luster leaf. On the back the bowls are decorated with luster circles encircling a splash, a common treatment on the reverse of fifteenth century pieces. [Slightly repaired.]

Diameter,  $5\frac{1}{4}$  inches

160. HISPANO-MORESQUE MUG

*XV Century*

30.—

Both in form and decoration this piece is unusual amongst Hispano-Moresque wares. It has two handles and between them on one side is a spout which was once fitted with a metal stop-cock. The decoration consists of three graceful fern leaves on each side rising from base to brim, the leaves being white and ground blue. Base and neck are ridged and there is a deep gold band on the inside of the mouth. [Slight repair above one handle.]

Height, 6 inches; diameter, 5½ inches

161. SMALL HISPANO-MORESQUE PLATE

*Valencian, XV Century*

50.—

A deep plate of warm white ground decorated in blue and brownish luster changing to violet. In the bottom is a bird in luster, and above, two rows of vine patterning, the leaves alternately blue and luster. All over the ground both inside and out are small luster scrolls. [Repaired.]

Diameter, 6½ inches

162. SMALL PATERNA VASE

*XV Century*

40.—

The base has a small globular body and long straight neck and is decorated in the typical green and manganese. The design, applied only from the bulge upwards, consists of three horizontal lines and between them the two green hearts enclosing leaves as so often seen on Paterna ware. On the neck are two green "V's" enclosing a Paterna black triangle. The rest of the ground is covered with small black scrolls. The piece is intact.

Height, 6 inches

*Note:* Transcript from an article by Dr. Kuhnel, Curator of the Islamic Section of the Kaiser Friedrich Museum, Berlin: "The Islamic section has recently acquired in Valencia, two little examples and a small number of broken fragments of a kind of Moorish ceramic decorated in green and manganese, the existence of which, outside of a few rare pieces (two in the Museum of the Louvre, for instance), are concentrated entirely in the Museum of Barcelona. This ceramic comes from the excavations undertaken in 1908 at Paterna, one of the ceramic quarters of Valencia, on the site of the old kilns where, in rubbish heaps, innumerable small fragments had been already found. Don Joaquin Folch I Torres, the zealous director of the Barcelona Museum intervened in time to secure for his museum the total results of these important excavations, so that very few pieces have ever come upon the market."

163. PAIR HISPANO-MORESQUE  
"BLOOD BOWLS"

*Valencia, XV Century*

60.— The *sangradera* was an article much used in the days when blood-letting was the remedy for all ills and when the local barber was the surgeon. Sangraderas were made at all the chief pottery works of Spain, in cheap and expensive grades, the luster bowls of Manises being specially prized. The bowls have a handle at each side formed by a thick tongue of clay projecting horizontally from the brim. One of the pair, with handles chipped, has a bright gold fleur-de-lis in the bottom and around the upper edge the disjointed URBI ET ORBI inscription between two gold bands; the outside has alternate broad and thin gold bands. It shows signs of having often been placed in the live embers. The other has a bronze and purplish luster. In the bottom, a flower, above it a lace scallop decoration surmounted by the B inscription. The outside is decorated with circles.

Diameter with handles, 8 inches

164. HISPANO-MORESQUE PITCHER

*XV Century*

25.— A pleasing and unusual form, long, deep, and flat-bottomed, resting on a stem and foot. The greenish white ground is entirely covered with blue bars, vertical and horizontal, and between these is a smaller set in gold luster as if the idea had been to imitate the small patterned plaid weavings of the day. [Top repaired.]

Height, 8½ inches

165. PAIR SMALL HISPANO-MORESQUE PLATES

*XV Century*

90.— The plates have a very small centre rising to a pronounced boss. The ground is clear white and the luster coppery changing to magenta. One of the plates has a blue shield around the boss enclosing a luster leaf; from this rise nine panels, three of which contain blue quatrefoils, three a leaf, and three simple bands of cross hatching. The back of the plate is decorated with concentric circles of luster. The second plate is also decorated in copper luster, the outermost border being an inscription of the recurrent B's derived from the Latin URBI ET ORBI; inside of this is a scalloped lace decoration around a blue centre. The back is decorated with luster circles. [Repaired.]

Diameter, 9½ inches

166. HISPANO-MOESQUE DISH

*XV Century*

200.—

This "brazier" type dish has a flat outer brim one and a half inches wide, and the rest takes the form of a deep bowl. The ground is a rich buff colour flecked with a very iridescent gold luster. In the bottom is a luster rosette enclosed within a blue ring, and rising up the sides are three blue groups of leaves with a circle between them containing luster discs. Around the brim are six groups of blue Gothic letters, separated by the same gold rings and discs. The letters seem to be intended for AVE MARIA GRATIA PLENA. On the back is a decoration of luster scrolls. The piece is intact.

Diameter,  $8\frac{1}{2}$  inches

167. DEEP HISPANO-MOESQUE DISH

*XV Century*

25.—

The dish has a flat four-inch base on which is a bird's wing in luster; the rest of the decoration consists of an all-over leaf and vine of gold luster disposed within three horizontal bands. On the back is a series of concentric rings. [Repaired.]

Diameter,  $9\frac{3}{4}$  inches

168. DEEP PATERNA BOWL

*XV Century*

350.—

A rare and valuable piece, being a combination of copper-toned luster with the traditional green decoration of Paterna. In the bottom of the bowl is a large luster rosette surrounded by interlaced arches from which broad green bands run up to the brim, dividing the surface into thirds. The pattern in these bands appears to be derived from Arabic letters as can be seen on some of the best pieces in the Barcelona Museum. In the center of each of these thirds is the typical Paterna heart-shape in green. Outside, between two green bands is a luster zigzag and below it between two luster bands a series of whirls. The base, which is very concave, has a whirling rosette in luster. [Brim repaired.]

Height,  $4\frac{1}{2}$  inches; diameter, 10 inches

169. SHALLOW PATERNA BOWL

*XV Century*

85.—

This is a sample of the simpler Paterna product, with its outside undecorated. On the inside in the center of the base is a green flower with a green shield-shape. Up the sides are green circles enclosing a flower and on the broad flat brim are two green lines interrupted at four points by a group of diagonal lines. [The brim has been repaired.]

Diameter, 10 inches



## 170. SMALL HISPANO-MORESQUE VASE

Granada

1550. This piece resembles in form the celebrated large vase found in the sixteenth century in a cellar of the Alhambra Palace and attributed to the early fourteenth century. The neck is long like a funnel and the body tapers down to a small base. Two wing-shaped handles pass from the neck to the globe [one of them repaired]. Pale luster vine leaves and tendrils make up the decoration. On the inside of the mouth is a deep luster band. A piece somewhat smaller than this but otherwise exactly similar is in the British Museum.

Height, 10½ inches

## 171. PAIR CUERDA SECA PLATES

XV Century

700. Two shallow plates, the center of each rising into a small boss. The one with the rabbit design has a greenish white ground and the design is mainly blue and green. The brim is edged with a dark green band, inside of which is a yellow one; on the rabbit the colouring is capriciously divided, brown for the body and three legs, blue for the head and remaining leg, and green for the long ears. Discs and leaf forms are scattered over the ground. The bird plate has a yellowish white ground, a band of dark green around the edge, while the bird with its spread wings is all brown, perched on a blue twig. The glaze shines like glass. [Both plates have slight repairs.]

Diameter, 10½ inches

*Note:* Dishes with these charming designs, and made by this same process were common household articles in the fifteenth century before the more sophisticated Italian painted decoration was introduced. *Cuerda seca*, as the process was called, referred to the outline of grease and manganese with which the pattern was indicated on the moist clay, and which prevented the colours from flowing together when floated over the intervening spaces. The colours on being baked rose into low blister-like relief, while the grease dried out of the broad outline. *Cuerda seca* decoration was practised in several of the pottery centers of Spain, but the wares of Sevilla are best known. A rabbit plate similar to the one here exhibited is in the museum of The Hispanic Society of America.

## 172. HISPANO-MORESQUE PLATE

XV Century

225. A shallow plate with whitish ground on gold and blue decoration. In the center within a gold ring is the sacred monogram IHS, in Gothic lettering. From this radiate blue stems full of small blue leaves and flowers with a gold center. The whole ground of the plate is covered with thin gold tendrils. On the back are alternating blue and luster leaves on a ground of luster scrolls. [Restored.]

Diameter, 11 inches



173. HANGING FERN BOWL

Talavera, XVIII Century

50.— This graceful bowl, hung with green silk cords, has a whitish glaze and a decoration in ochre and purple. Above the shoulder are four well modeled masks through which the cords pass, and between the masks are pierced quatrefoils. Below, where the form narrows, are painted four different coats of arms, each with a cardinal's hat; hat and tassels are painted with ochre. The spaces between these motifs are again pierced.

Height, 11 inches

174. PAIR APOTHECARY JARS FROM THE ESCORIAL XVII Century

100.— These jars are of the graceful shape called *alborella*, so named because it imitates the section of the bamboo tree in which the spices and drugs from the Orient used to be sent to Europe. The ground is flecked with blue and white and strewn with yellow spots; above and below a diagonal band of lettering is a shield, the upper of the monastery, the lower of the donor. In the former is the gridiron on which St. Lawrence, to whom the Escorial was dedicated, suffered martyrdom; the crown indicated that the monastery was a royal foundation. The shield below the hand holds a lion and is surmounted by a cardinal's hat with cords and tassels. The lettering on one of the diagonal bands indicates that the pot held *Spica Celtica* and the other *L[ignum] Spongiae*.

Height, 12 inches

175. TWO DEEP VALENCIAN-MORESQUE DISHES XVI Century

130.— These two little dishes are of the brazier type, meaning a deep center. One has a white ground with a small blue leaf and flower and in the bottom the sacred monogram in Gothic characters; this lettering is in gold. On the back is a decoration in large gold interlacing curves. The broken piece of the edge has been carefully replaced. The other plate has a buff ground sown with blue leaves alternating with a frieze, and in the bottom is a griffin of copper luster.

176. TWO HISPANO-MOESQUE MEDICINE JARS *XV Century*

250.— The jars are of the typical Arab or bamboo-section shape, one decorated in copper luster and the other with gold. Both have a beautiful design of vine leaves in blue and luster with the stems and tendrils in luster only. The taller jar has four horizontal blue lines around it and the other has five. [Both have been considerably repaired.] Pieces almost identical are exhibited in the Museum of the Hispanic Society of America.

Height, 12 inches

177. PAIR TALAVERA POTTERY JARS *XVI Century*

600.— Talavera [de la Reina, because it formed a part of the dowry of the queens of Castile] was famous for its wares at a remote date, and important early pieces like the pair here offered are almost as much prized in Spain as Hispano-Moeresque. The jars are of the pharmacy pot shape and with a series of moulded ridges at the shoulder and again at the base. The scroll decoration is left white while the spaces around it are filled with dark blue interrupted by yellow leaves and flowers. The main motif is a medallion enclosing a figure. On one vase, there are two medallions, oval, framed by a laurel wreath and holding the profile of a warrior; on the other are four medallions surrounded by blue and white lines and holding a cupid blindfold about to let the dart fly from his arrow. At the neck of each bottle a row of little arches is drawn in black and filled with a yellow and blue splash. The more robust quality of the clay and the resistance of the glaze as compared with the later and more plentiful examples of Talavera products will be easily recognized. Absolutely intact.

Height, 13½ inches; diameter, 9 inches

178. SMALL TERRA-COTTA OIL JAR *XV Century*  
WITH HANDLES

110.— The *tinaja* of unglazed coarse reddish clay was made for holding either oil or wine, principally in Toledo, Seville and Granada. The present example is of graceful form,—a small base and wing-shaped handles. On the handles and neck are traces of a green glaze. Running around the shoulder of the vase are concentric ridges and below a broad horizontal band of incised quatrefoils within circles.

Height, 13½ inches

179. A DEEP TERUEL PLATE

*XVI Century*

100.-

Teruel in Southern Aragon still contains many vestiges of the various Moorish arts that once flourished there. Its pottery bears close resemblance to that of Tunis and of Paterna [see No. 162]—an oyster tone for the ground with green and black decoration. The plate here exhibited is absolutely intact and has a small flat base from which radiate four cardate leaves outlined in bold green and black, and with a scroll in the center. The brim is decorated with green scallops like lace, their centers cross-hatched diagonally in black. The surface of the plate is most beautifully crackled and the green is almost lustrous. Old plates not unlike this have been also found in Majorca.

Diameter, 14 inches

180. A HISPANO-MOESQUE DISH

*Manises Ware, XVII Century*

200.-

This is an imposing though late piece of luster ware and is absolutely intact. In form a base rising in a large boss like an inverted plate, from which the sides rise sharply to the broad four-inch brim; this slopes considerably upward. The ground tone is buff and the luster is gold changing to green and blue. Around the brim is a luster decoration of the tulip motif bordered by a luster band at the outer edge and a blue at the inner. Blue circles appear at the upper and lower edge of the base, while on the back is a decoration of circles in luster.

Diameter, 18½ inches; depth, 4 inches

MISCELLANEOUS

181. PEDOMETER

*XVII Century*

50.-

A unique piece in perfect working order for registering the distance walked. The mechanism is guarded in a small metal case, brass dipped in gold and engraved on its principal face. The register dials are of steel. From a lever at the side was attached a cord which connected with the leg of the pedestrian. As indicated by the hook at the back the case was fastened to the belt, and to judge by its worn surface it once served as a practical instrument.

Height, 3 inches

182. SMALL PAINTED LIMOGES ENAMEL

XVI Century

65. — SAINT JEROME. The typical composition of Saint Jerome in the desert painted on the usual black ground of the late Limoges wares. The copper plaque is rounded at the top; to the left kneels St. Jerome before his rustic altar, on which rests a scroll. He is nude to the waist and in his hand is the jagged stone with which he has been mortifying his flesh; crouching near-by is the faithful lion; his Bishop's hat lies on the ground. Beyond the fine flesh tints there is but little colour save the blue-green of tree and ground; the drapery is white. To the left side under the curve of the arch in gold letters we read: *Saucte Jeronimee*. The piece is in perfect condition except where slightly chipped on the lower right corner.

Height, 3 $\frac{1}{4}$  inches

183. SMALL FOUR-FACED BRONZE CLOCK WITH BELL

70. — An interesting little upright clock in Plateresque style, its mouldings and corner pilasters cut with the chisel and its whole surface etched; surmounted by a steel bell with fine timbre. The time face has Roman numbering up to twelve and Arabic up to twenty-four. The opposite face indicates the months on the larger disc and the days on the smaller. On the principal face a hunting scene is etched; the month-and-day face has an allover scroll pattern, while on the other two sides there is a Crucifixion and the Worship of the Brazen Serpent. Small clocks of this sort where the pendulum is visible are called Mosca or fly clocks.

Height, 7 inches

184. SMALL HISPANO-MORESQUE JAR WITH FOUR HANDLES

XVI Century

45. — A typical *orza* or compote jar, globular in form and with four loop handles from shoulder to brim. The ground is a beautiful warm white and the luster of copper tone. Three horizontal blue bands and three blue lines outlining the luster handles enter into the decoration. On the bottom is a band of degenerate inscription derived probably from *Ave Maria*. The inside of the neck is decorated with luster. This is a fine piece and absolutely intact.

Height, 8 inches

## 185. PIETÀ IN CARVED JET

XVI Century

80. —

The *pietad* and its Renaissance frame are carved in one piece. The subject is a typical Italian composition and it is fitting that it should be framed in a tabernacle form. Jet (*azabache*) was used for carving in the northwest of Spain from the early days of Christianity. Asturias yielded the material plentifully and when the pilgrimage to Santiago began to attain great vogue, good-luck amulets and small images of the Saint were carved in great numbers to be sold not only in the city of his shrine but also all along the Pilgrim Route. Later, when the high and lowly of Europe left off tramping across northern Spain to visit Santiago de Compostela, the *azabacheros* turned their attention to other figure subjects besides St. James; but owing to the fragility of the material not many of the immense number of small carvings have survived, hence a perfect piece like the present one is highly prized. The bereaved Mother holds the lifeless form of her Son across her knees. The carving is in the high relief of the period and shows close study in the two faces and the nude body. Filling the round tympanum of the little tabernacle is a winged cherub head.

Height,  $4\frac{3}{4}$  inches

## 186. SMALL FLAT HEXAGONAL TABLE CLOCK

XVII Century

130. —

## 187. SMALL INLAID TABLE BOX

XVII Century

70. —

Small box or cabinet with let-down lid, fancifully inlaid with walnut, box and maple. The bolder pattern in walnut is geometric in form; the lighter forming the background is floral. The interior is set out with eight little drawers each with the same inlay as the exterior. The drawer-pulls are of brass in the form of a diminutive lion's head with a ring in the mouth. [The exterior lock of the cabinet is missing.]

Height, 8 inches; length, 11 inches; width, 7 inches

## 188. ALABASTER STATUE OF SAINT GEORGE

XVI Century

230. —

Saint George is the patron saint of Catalonia, where alabaster was much used. He is represented as a mediaeval knight with long plumes waving from his helmet. In this spirited composition the

[Continued]



No. 188. *Concluded*

rearing steed is trampling down the black-scaled dragon while the rider pierces it with his gold-tipped lance. The sculpture retains many traces of gold. The horse's tail and trappings, even to the insets of tiny rosettes in the hoofs, were gilded, and the Saint's cloak was painted red. At the back of the stone was left in the rough and meant to be placed against a retable.

Height, 21 inches

189. ALABASTER BIRD

*By Gil de Siloe, XV Century*

150. This sort of bird, designated in Spanish art as a *bicho*, is similar to those adorning the corners of the star-shaped pedestal of the royal tomb at Miraflores, the masterpiece of Gil de Siloe. In fact the alabaster appears identical in tone and texture and might well have been intended for the group. The bird's wing is caught by a griffin, and such details as feathers and claws are beautifully carved.

Height, 17 inches

*Note:* Gil de Siloe, father of Diego, was the most distinguished of the notable group of late Gothic artists who worked in Burgos, where he produced a number of elaborately sculptured tombs which rank among the most important products of the late mediaeval period.

190. ALABASTER HEAD OF ST. JOHN THE BAPTIST

*XIV-XV Century*

200. Head and salver are carved from one clear piece of alabaster, a substance which abounded along the Ebro River and was much esteemed for its superior quality by Spanish sculptors. The head is in half relief and the eyes and lips are painted, while the thick hair and beard are gilded [over red paint]. At each side is a full-length angel similarly coloured and gilded (one head missing), and at the top an angel half-length. The piece is probably from Aragon where the important and enormously rich monasteries of Poblet, Santas Creus, Piedra, etc., ordered an infinity of works in alabaster.

Diameter, 13¾ inches

## SILVER

### 191. GILDED SILVER PERFUME BALL

XVI Century

80.— A little swinging censer or *pebetero*, hinged into upper and lower halves, the upper perforated at the top and with a ring for fastening a chain. The inside is lined, its upper half lifting out as a lid with a little leaf to serve as handle. The ball has a flat base and the lower part of its surface is etched with acanthus motifs. The upper has a band of modeled ornamentation which has minute torsos of grotesques separated by a floral design. The torso at each side of the clasp is pierced *à jour* but the rest of the band is in relief against an etched ground. On the tiny plate of the spring clasp are the characters IO.Z. A perfume ball exactly similar save for its purely Oriental decoration is in the British Museum, Cairene art of the thirteenth century.

Height, 2 inches

### 192. SILVER GILT PERFUME BURNER

XVI Century

150.— An interesting object in three tiers, including the top, and projecting from each stage three shells. The bottom compartment held the incense; in the next a small quantity was placed to be ignited and through the topmost which is perforated the odour escaped. The surface is etched with a simple strap design on a stippled ground. The cover and the inside still retain their gold.

Height, 6 inches

### 193. TWO SILVER STATUETTES

By Juan de Arfe y Villafañe, XVI Century

170.— Diminutive though these pieces are they are excellent specimens of Arfe's work. The Prophet Isaiah is an energetic figure, head thrown back over the right shoulder and exhibiting remarkable modeling in the face and the twisted neck. Bearded and turbaned, he is a true Asiatic type as though some Arab of pure blood still lingering in Spain had sat as the model. Head, hands, feet, and the scroll he holds are the only parts ungilded. On the scroll is written in Roman letters, "ESAYAS".

This little seated figure undoubtedly came from one of the famous Arfe custodias whose every niche and angle are filled with just such pieces.

[Continued]



193. *Concluded*

The other Biblical statuette is that of an old man kneeling, his hands clasped in prayer. The long hair and thick beard suggest one of the Patriarchs. Forehead and cheeks are searchingly modeled and everything about the figure bespeaks the most earnest attitude of supplication.

2½ inches and 2⅛ inches respectively

*Note:* Juan de Arfe was the third generation of the noted family of silversmiths that supplied Spain with its finest orfèvrerie. Born in León in 1535, he was the first of them to depart from the Gothic style and introduce Renaissance motifs and treatment into the imposing monstrances [*custodias*] used in Spanish Cathedrals. Not only did he design these pieces but it is said that he personally did the founding, chiselling, and gilding of many of them down to the last detail. Author of the *custodias* of Valladolid, Avila, Burgos, Osma, Escorial, and Sevilla, he considered this last his best, even better than that of the Escorial, which, besides the silver figures, is adorned by some sixty copper busts for holding relics.

[See illustration]



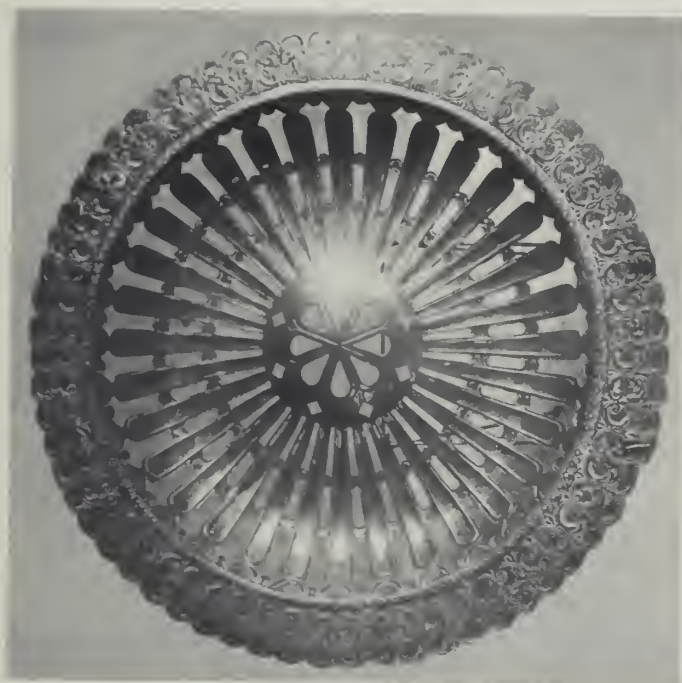
194. SILVER ALMS PLATE WITH COLUMNAR BASE XVI Century

2500.

This fine piece of silver smithery is stamped with the mark of Cordova. It is unusual in having retained the two figures, called by the Spanish *las ánimas* [the souls], for these have disappeared from most of the old *limosnero* plates, having been sold separately. The souls are usually Adam and Eve but in this case they represent two male figures, one old and one young, entirely nude and apparently imploring mercy while awaiting judgment as to their fitness to enter Paradise. The figures are most exquisitely executed, of classic perfection, and the head and hands are engraved. This piece was exhibited in the Exposition of Spanish Orfebrería, by the Sociedad de Amigos de Arte, Madrid, 1921.

Diameter, 12 inches

[See illustration]



195. SILVER PLATTER

*XVII Century*

50. A deep platter with pierced radiating design and solid rim an inch and a half deep, this embossed in foliate border and scalloped at the outer edge. Exhibited at the Orfebrería Exposition of the Amigos de Arte, Madrid, 1923.

Diameter, 15 inches

[See illustration]

196. SILVER CHALICE

50. A simple cup on a stem, the lid once surmounted either by the Cross or a crystal orb. The inside is gilt. Around the flare base are little repoussé and etched discs, and the same treatment is repeated on the lid, which is edged by an anthemion cresting. The chief decoration, however, is the beautiful embossed lettering around the cup in Gothic characters, the words separated by a tendril. The legend begins HIC EST CORPUS DNI.

Height, 6½ inches





197. A SILVER CHALICE

*XVII Century*

1100. A beautiful chalice heavily gilded, with a separate bowl inside. The body is six-sided and has a lozenge-shaped base, the whole surmounted by a crystal orb topped by the Cross. The decoration consists of embossing and etching with the dolphin's form consistently used throughout, also chiselled into projecting brackets. Around the top, free-standing is a band of anthemion cresting. An inscription beginning ABEVERUM . . . , runs around the body of the chalice. This is an important piece of Spanish ecclesiastical silver work exposed in Madrid, 1924.

Height, 15½ inches

[See illustration]



198. BYZANTINE RELIQUARY

*XVI Century*

250. In silver, enamel and boxwood.

Height,  $9\frac{3}{4}$  inches

[See illustration]

199. SILVER PITCHER

*XVI Century*

250. The pitcher rests on a short stem opening out into a wide base and has a prominent angular handle. Embossed on the body is a rich band of hunted animals between two mouldings of considerable projection, and above this a flat engraved pattern of scrolls and leaves. Embossed ornamentation again occurs on the base and the handle is beautifully worked in cartouches; the lip is adorned with a grotesque mask. The silversmith's mark is unrecognizable.

Height,  $8\frac{1}{2}$  inches



200. FOUR SILVER MEDALLIONS IN HIGH RELIEF

*XVI Century*

550.

The four pieces of silver-smithery which are here mounted on an amethyst velvet panel, came from the base of one of the great Plateresque monstrances. The scenes depicted are: the Annunciation, containing two figures; the Resurrection with three; the Adoration by the Shepherds and the Presentation in the Temple, with five each. The Virgin of the Annunciation kneels in prayer under a shell niche on which perches a dove, and turns toward the angel; between them is the classic vase with a lily. In the Resurrection scene the startled Roman guards awakening at each side of the tomb and clasp- ing their shields and swords show fine action. More reminiscent of Gothic is the Adoration, where the Virgin kneels under a rustic gable, an ox peering over her shoulder, and where the bearded shepherd nearest the child holds a tiny candle and shields his face from the flame. The scene in the Temple is again more classic, the figures tall and the Virgin holding the Child towards the High Priest Simon, above a draped Roman altar. These are excellent examples of Spanish figure work at small scale, not unworthy of the great *platero* Juan de Arfe [see No. 193].

Diameter, 2½ inches

Exhibited in the Orfebrería Española in 1923.

[See illustration]



201. SILVER BÉNITIER WITH HANDLE

*XVIII Century*

875. This sort of bucket, or *acetre*, used in church for bringing holy water from the sacristy to the altar, is of graceful inverted bell-shape, with handle of triple curve. This is riveted to the rim and the rivet is concealed by finely executed classic masks. The body of the vessel is deeply fluted and has at the top a narrow embossed band surmounted by a deeper one of engraved pattern. Exhibited in the Orfebrería Exposition of Madrid, 1923.

Height, with handle raised,  $15\frac{1}{2}$  inches

[See illustration]

## 202. LID OF A GOTHIC SILVER CHALICE

*XV Century*

50. —

An interesting bit of silver-smithery in two diminishing stages, each six-sided with turrets at the angles. Each tier is surmounted by a little *fleur-de-lis* cresting, and the top terminates in a dome. The tracery around the sides simulates Gothic church windows and the top is likewise architectural, imitating a sexpartite ribbed dome.

Height, 6½ inches

## 203. SILVER PITCHER

*XVI Century*

350. —

The form is interesting; a series of heavy ribs rising from the stem and seeming to grip the body of the pitcher. There is an engraved band of ornament between two little mouldings, which shows traces of once having been gilded; the handle has a curious hook shape and the lip takes the form of a faun mask. There is no mark.

Height, 8½ inches

## BRONZES

## 204. GILDED BRONZE MASK

*Roman*

175. —

Representing a satyr, and found at Mérida.

Height, 8 inches

## 205. BRONZE STATUETTE

*Italian, XVII Century*

175. —

Venus Anadyomene. After the original by "l'Antico."

Height, 6 inches

## 206. BRONZE ATLAS

*Italian, XVIII Century*

150. —

Model after the original by Il Riccio.

Height, 7 inches





207. EQUESTRIAN STATUETTE IN GILDED BRONZE

*Italian, XVII Century*

200. —

It represents a Roman Emperor on a horse. Black marble base.

Height,  $3\frac{3}{4}$  inches

[See illustration]



208. SMALL BRONZE STATUETTE

*Roman Period*

120. A Roman Lar holding in his left hand a rhyton.

Height, 4½ inches

[See illustration]



209. STATUETTE IN BRONZE

*Italian, XVI Century*

150. It represents St. Paul with an angel; he holds in his left hand a book and in his right a sword.

Height, 9 inches

[See illustration]



210. BRONZE STATUETTE

375. By *Andrea Briosco, called Il Riccio; Paduan, Early XVI Century*  
It represents a satyr holding a flute.

Height, 7 inches

[See illustration]



211. PAIR OF SPANISH BRONZES GILDED

*XVI Century*

250. Inscribed SAN PABLO and SAN MATEO, but even without the Spanish spelling the figures would be easily distinguished as to provenience by their typical energetic movement, similar to that seen in the many wood carvings of Biblical personages in the sixteenth century.

Height, 9¾ inches

[See illustration]





212. SMALL STATUETTE IN GILDED BRONZE

*Italian, XVI Century*

50. — Representing a man in Venetian costume.

Height, 2½ inches

[See illustration]



213. BRONZE STATUETTE REPRESENTING AN

00. ANATOMICAL FIGURE *Florentine, Middle of the XVI Century*  
 Standing on his left foot, the right one raised from the ground, is a male figure resembling a skeleton. His left arm is raised above his head; the right arm swings free.

Height,  $8\frac{1}{2}$  inches

[See illustration]



214. BRONZE STATUETTE OF VENUS

*Atelier of Giovanni da Bologna; Italian, XVII Century*

300. — Model after the Venus of Cnidos.

Height, 9 inches

[See illustration]



215. BRONZE STATUETTE  
Representing a buffoon.

*Italian, XVI Century*

Height, 11 inches

[See illustration]



216. SILVER GILT BUST OF THE EMPEROR CHARLES V

*XVI Century*

*2000.*

Bust made from a model by Leone Leoni [1509-1592] by an Augsburg orfevrer, for a table garniture. It represents Charles V in armor. Marble and bronze base with insignia of the Order of the Golden Fleece. A unique specimen.

Height, 11½ inches

[See illustration]

## TEXTILES

### 217. THREE SMALL QUATREFOIL CUSHIONS

105. An amber pair is of cut velvet of a large sixteenth century pattern. The third is of old-red velvet on one side and red damask on the other.

20 inches square

### 218. HOOD OF A CAPA MAGNA

XVI Century

500. A *capilla* richly embroidered in gold thread and silk, and with the galloon and the architectural part of the picture woven into the fabric. The scene appears to be the blessing by Our Lord of one of His disciples, in the presence of two others and two angels. The two principal figures are in a blue, the others in green, old rose and yellow. They stand on a tiled floor of alternate gold and silver squares separated by stitched lines of old rose silk. Long vertical stitchery is seen in the clouds, couched horizontally by gold thread. The *capilla* is edged with red and gold *espiguilla*, a gimp with looped edge.

18 by 20 inches

### 219. PAIR EMBROIDERED RED VELVET PANELS

XVII Century

500. Within a wreath heavily embroidered in gold and silver is a motif evolved from the double-headed eagle and so designed that the velvet, left visible in the center, is in the form of the dagger-cross of the Order of Santiago. In each corner of the panel is a silver pilgrim-shell, and others are seen in the border. The panels are edged with gold and red galloon [*espiguilla*] and have a gold fringe at the bottom.

24 by 20 inches

### 220. PEACH-COLOURED VELVET CUSHION

110. The velvet is of unusually beautiful colour and is divided into four panels by a narrow gold *espiguilla* with which is woven a narrow silk fringe. The back of the cushion is of old green damask. Around the edge is a scalloped silk fringe of alternate white and peach colour, and at the corners are beautiful tassels of gold thread knotted around little chenille buttons.

32 by 20 inches



221. EMBROIDERED HOOD FROM A COPE

XVI Century

400.

In the making of ecclesiastical vestments, which was a great industry in the sixteenth and seventeenth centuries, the hood or *capilla* of the circular *capa magna* was the special object of the embroiderer's attention. Generally heavy with gold and silver thread and terminating with a rich tassel, it outlived the damask or velvet of the cope. The present example is woven in gold, embroidered in silks, and is edged with a splendid gold galloon woven to shape. The figure represents a pope wearing the triple tiara and seated on the papal throne.

18 by 22 inches

222. TABLE RUNNER OF RED SILK WITH VELVET BORDER

XVII Century

225.

Long runner [originally an altar cloth] with central panel of gold tissu pattern on red silk and with edging of gold galloon. The border consists of a wide strip of Burgundy-coloured silk covered with red velvet *appliqué*, stitched with gold thread, finished by a fringe of close-cut red and white silk.

22 by 106 inches

223. VELVET STRIP WITH ORPHREY PANELS

XVII Century

225.

Black velvet table mat with corner tassels, edged with galloon, and lined with blue silk. The two orphreys are beautifully embroidered in gold, one representing St. Stephen with an almoner's purse. The backgrounds are worked in high relief representing a temple interior in Byzantine Gothic, with twisted columns at the side and simulated vaulting beyond. In good condition.

21 by 50 inches

224. TABLE RUNNER IN RED VELVET AND GOLD THREAD WEAVE

XVI Century

650.

An important strip of two pieces in the typical medallion pattern of the famous Broussa textiles of the fifteenth and sixteenth centuries which were so much sought by Spaniards and copied by the Oriental weavers who still lingered in Spain; but though much of it was made in Spain, this sort of rich red velvet on a gold ground is always classed commercially as Florentine brocade of the fifteenth century. The piece is edged with a gimp or *espiguilla* and has a double fringe, gold above and red silk below.

Length, 62 inches; width, 22 inches

225. PAIR EMBROIDERED STRIPS

Coloured silks on red velvet, and edged with gold *espiguilla*. The work appears to be of the early sixteenth century.

48 by 8 inches

226. STAMPED VELVET HANGING

XVII Century

On a background of mauve-coloured silk velvet is stamped by a block-print process a striking design in brilliant colours. The art was much practised in Catalonia and Majorca in the seventeenth century. The design is typical of the period, bold scrolls and volutes in chrome yellow, clusters of flowers in red, and the whole interspersed with green foliation. To accentuate the design the motifs are strongly silhouetted in line.

52 by 80 inches

227. APPLIQUÉ VELVET TABLE RUNNER

XVII Century

A sumptuous strip of silk *appliqué* on velvet in late Renaissance design, edged with green silk. The pattern is dense [in Spanish *cujada*] so that the velvet is almost eclipsed. The principal colour employed in the *appliqué* is an ivory-toned silk, enlivened here and there with insertions of green, blue, and yellow. The process is a painstaking one; either the edge of the silk must be turned under and the double thickness sewed down, or, as in this case, the silk edged with double cord and stitched in place, without which precaution the *appliqué* would be short lived.

Length, 72 inches; width, 22 inches

228. FIVE GREEN SILK CURTAINS

These curtains are made of alternating widths of small patterned sixteenth century damask and plain silk of the same shade. The sides are finished with green silk fringe and the bottoms with gold fringe. They were hung by hand-made iron rings and pulled by green silk cord with fine old tassels.

Length, 6 feet 6 inches; width, 1 foot

229. TABLE RUNNER OF RED AND GOLD SILK XVIII Century

150.

Of heavy silk with twilled ground and gold design in satin weave. The piece is evidently a seventeenth century reproduction of one of the heavy brocatelle altar cloths of the previous century. At each end is a panel of lustrous cherry-red on a gold twilled ground. The sides are finished with a narrow *espiguilla* of alternate red and white, while at the ends there is a deep knotted fringe of the same colour combination. The piece is lined with old red linen and is in excellent condition.

22 by 104 inches

230. FLOWERED SILK CAPE XVII Century

300.

An old-rose silk with bouquets of flowers, from the looms of Talavera de la Reina. The cape probably belonged to an important image of the Virgin, since it is cut with a train. The general tone is particularly beautiful and is enriched by a prodigality of silk in the patterning. A silvery effect was obtained in the meander stripe by means of a thread of very pronounced luster.

Diameter, 112 inches

231. RED BROCATELLE HANGING, GOLD THREAD

Early XVI Century

275.

Important piece of weaving dating from *circa* 1500, and known as *tela Hispano-Arabe*. It is in three widths in the form of a hanging and is remarkably well preserved. The background is a soft deep red in colour animated by an Oriental pattern woven in combined thread of gold and yellow silk. The weight of the fabric alone attests to the quantity of gold thread employed. The pattern, like all Hispano-Arab weaving, is compact and small in scale; it consists of two conventionalized dolphins facing each other but with their bodies curving away so as to form a complete circle; in composition with them is an urn of stiff flowers and buds. As readily seen it is a version of the classic Persian motif of peacocks or lions and the fountain of life. The fabric is in excellent condition.

5 by 7 feet



232. TABLE COVER OF GREEN SILK AND LINEN EMBROIDERY

*XVI Century*

225. This piece was once originally a towel, green silk having long since been substituted for the fine linen center which was worn threadbare. The embroidered ends and sides which have survived were worked on a frame and the execution is equally admirable on both sides. The work is done in coloured silks which have retained all their luster, and gold thread which has never tarnished. Interspersed among the larger motifs are minute birds, butterflies, and buds. The outer edge retains its antique narrow lace of linen, green silk and gild. On the inner side of the embroidery, where it is laid against the green center, there is an insertion of gold thread and brownish silk. All the elements used appear to date from the sixteenth century.

40 by 50 inches

[See illustration]





233. FOUR RED VELVET HANGINGS WITH ORPHREYS XVI Century

1800.-

These four pieces constituted the hangings of a pretentious *camilla* or brazier table under which was placed the pan of hot coals. *Camillas* with rich curtains like these can be recognized in many of the paintings by Velasquez and his contemporaries. Each one of the four sides has a richly embroidered orphrey in the center: the Virgin and Child in robes of blue and gold; a mitred bishop clothed in amethyst; a santa with her palm of martyrdom dressed in green and gold, and St. Jerome as cardinal, holding the paw of his faithful lion. These figures are pictured standing on a floor simulating tiles of alternate colours. The curtains are edged with gold galloon and fringe.

Each panel: 27 by 29 inches

[See illustration]



234. VELVET EMBROIDERED DALMATIC

*XVI Century*

575. A handsome dalmatic of deep apricot velvet with green velvet panels of *appliqué* on the front, back and sleeves. These four panels claim the attention particularly; the tone of green velvet in itself is very beautiful, and the golden-yellow of the silk pattern effective by contrast. The Renaissance design is crisp in drawing with candelabra, dragons, and arabesques making up the theme. In excellent condition, and the rare apricot colour almost impossible to duplicate in velvet of the epoch.

Length, 48 inches



## 236. FOUR VELVET ORPHREYS

*Guadalupe, Early XVII Century*

700.-

Mounted on a panel of green velvet which once filled the back of an altar in the small chapel of the house, these richly embroidered pieces from an ecclesiastic vestment are well set off. The gold thread background is architectural, with columns crowned by a flamboyant cresting; above is a bit of blue sky. The figures stand on a tiled floor of blue and yellow units laid out in odd perspective, and surrounding the figures is a lozenge pattern woven in gold. The robes of the Biblical personages represented are of rich moss-green, deep blue, brilliant green edged with gold, and red and gold. The work is a typical product of the renowned atelier of ecclesiastic embroidery established by the monks in the monastery of Guadalupe, and which flourished until the end of the seventeenth century.

Velvet, 3 feet by 3 feet 10 inches  
Orphreys: 8 by 20 inches

## 237. RICHLY EMBROIDERED VELVET CHASUBLE

*XVII Century*

200.-

This red velvet chasuble has an imposing cartouche of the Dove in the center of the cross. Above is a ducal crown with jewels simulated in coloured silk. The whole motif is worked in silver and is noteworthy for its high relief. The form of the cross on the chasuble instead of the straight pillar indicates that it came from one of the French orders in Spain.

Length, 42 inches

## 238. EMBROIDERED RED VELVET HANGING

*XVI Century*

700.-

Beautiful old hanging of worn velvet with an embroidered motif of angels raising the Host. In the background are featured the golden stars from the escutcheon of the Fonseca family, cardinals of Spain for three generations. The piece undoubtedly served as a door hanging to a sacristy which would explain the worn surface of the center and lower portion. The monstrance is a triumph of the embroiderer's art, simulating with remarkable skill the minute detail of silversmithery. The angels too, despite their worn surface, are beautifully worked, particularly the modeling of the heads with curly hair and delicate faces. The piece is valuable because it has never suffered change nor restoration. A curtain very similar to this hangs at the door leading from the Constable's Chapel in Burgos Cathedral to the sacristy.

48 by 86 inches

[See illustration]



No. 238. EMBROIDERED RED VELVET HANGING

239. PLUVIAL CAPE WITH EMBROIDERED RED VELVET HOOD

*Late XVI Century*

950.—This large cape of rich red damask has an upper strip and *capilla* [hood panel] of red velvet elaborately embroidered in gold. Undoubtedly the entire cape was at one time of red velvet. The embroidery is in full Renaissance design with candelabra and vases, arabesques and flowers; here and there the gold is relieved by bits of silver and colour. The central panel, simulating the hood of the *capa magna* of antiquity, has as its central motif the sacred monogram surrounded by gold arabesques.

Diameter, 120 inches

240. PAIR EMBROIDERED VELVET STRIPS FROM THE ESCORIAL

*XVII Century*

350.—On a red velvet ground is an *appliqué* of white silk in the form of a *rinseau*, outlined and corded in white. In the centre of each strip and similarly applied is a cartouche enclosing the escutcheon of the royal monastery of the Escorial,—the gridiron of San Lorenzo surmounted by a crown. The bands are finished at the bottom by a gold fringe.

Length, 5 feet; width, 10 inches

241. NEEDLEPOINT PANEL

*Italian, XVII Century*

750.—In coloured silks; representing a warrior scene in an oval central medallion, surrounded by a floral border.

23 inches square

[See illustration]

242. NEEDLEPOINT PANEL

*Italian, XVII Century*

750.—Similar to the preceding. In coloured silks; representing the departure of the warriors. Floral border.

23 inches square

[See illustration]





No. 241

No. 241-242. NEEDLEPOINT PANELS

No. 242







No. 243



No. 244

Nos. 243-244. NEEDLEPOINT PANELS

243. NEEDLEPOINT PANEL

*Italian, XVII Century*

In coloured silks; representing a court lady welcoming the return of her lord from the war. Medallion and floral borders.

23 inches square

[See illustration]

244. NEEDLEPOINT PANEL

*Italian, XVII Century*

Similar to the preceding. In coloured silks; representing Samson and Delilah. Floral and fruit borders.

23 inches square

[See illustration]

245. COMPLETE SET OF VELVET

AND SILK HANGINGS

*Early XVII Century*

These hangings, consisting of thirty alternate panels of red velvet and two-toned heavy Valencian silk, were transferred intact from the beautiful Almansa Palace near Valencia to drape the hall of the Almenas house in Madrid. The velvet is deep red and the silk has a Renaissance pattern in blue and buff. With the hangings is included a frieze of red quilted modern velvet hung with a deep hand-made fringe of red and white silk to match that which finishes the bottom of the panels. The whole scheme presents the aspect of a typical Spanish Renaissance salon after the old families had emerged from the epoch of thick stone walls hung with tapestries.

30 panels, 9 feet high by 21 inches wide

49 yards of frieze, 24 inches deep

67 yards of fringe

600.- 245a - Set of Hangings



## WOOD CARVINGS

### 246. PAIR PAINTED WOOD LIONS

*Late XIV Century*

180.—

These two unusual Gothic pieces are represented rampant gardant, confronting each other as if they had originally supported an escutcheon. Amusingly ferocious, with long teeth, projecting tongues, and enormous rolling eyes sharply painted. In both animals the mane is minutely carved, each strand of hair terminating in a nice curl. They are painted an ochre colour in the body with the eyes in black and white and the tongues red. Well preserved.

Length, 15 inches

### 247. LITTLE BOXWOOD CARVING, THE BASE OF A CRUCIFIX

*XVII Century*

150.—

A delicate minute carving touched with gold, and representing the base of a Calvary scene; the Crucifix which surmounted the composition has been lost. To exaggerate the horror of the event the shrub-grown hill of Calvary is strewn with skulls and bones on which jackals, serpents and toads are feeding. Four Roman horsemen on exquisitely carved steeds with gilded trappings ride around the base of the Cross; to the left stands the Virgin, a very classic figure, and to the right St. John. Except for the missing Cross which had been carved out of a separate piece of wood, the sculpture has suffered no break, except the fingers of the Virgin.

Width of base, 7 inches

### 248. WOODEN STATUE OF THE VIRGIN, SEATED

*XV Century*

475.—

The Virgin offering the breast to the Divine Child is known in Spain as *La Virgen de la Leche* [milk] and is the object of special prayers from expectant mothers. In the present piece the Virgin faces front and her ample garments make a beautiful pyramidal composition. Her undertunic was once richly gilded and her mantle treated in dark blue over gold, but very little of this decoration remains; on the other hand the carving is intact, not even a finger broken of either figure. The statue is cut from a pine block about six inches thick, and is left flat and unfinished at the back. It is known to have come from a retable in Pamplona. In every way it is a graceful and charming work. It is mounted on a base of sixteenth century red velvet.

Height, 15½ inches

[See illustration]



No. 248. WOODEN STATUE OF THE VIRGIN, SEATED

## 249. CARVED AND GILDED FRAME

Late XVI Century

270.—

Handsome portrait frame, carved and gilded, and with background worked in polychrome *estofado*. The wood section is eight inches wide with a carved leaf mould on its inner and outer edges; between the two is a band of gold oak-leaf patterning treated in *estofado*—the art of etching on a gold and painted ground. At the four corners are boldly carved and gilded rosettes and midway between them flat cartouches with centers of red and gold. [Unrestored and in perfect preservation.]

Height, 4 feet 2 inches; width, 3 feet 2 inches

## 250. CARVED AND GILDED WOOD STATUE

XIV Century

450.—

Vierge Ouvrant—This sort of statuette is known in Spain as an *Imagen Abriente*. Statuette and base are in one piece; the front half is hinged and swings back in two little shutters to reveal fifteen minute scenes of the Passion of our Saviour. These scenes are distributed in four square compositions under round arches in each shutter, and six square scenes [one missing] in the body, where, in addition, there is one horizontal composition, "The Last Supper". The carving is at an almost microscopic scale and the little reliefs, gilded, are set against a lustrous, green ground pasted with fragments of peacock feather. Closed we have a figure with dark hair falling like a cape over the shoulders, clothed in a gold mantle with surface finely crackled. Around the neck is a simulated white linen yoke with thin blue stripes. The hands are missing. Very few of these triptych-Virgins are known in Spain beyond the famous ivory one which till recently existed in the Convent of Allariz.

Height, 10½ inches

[See illustration]



No. 250. CARVED AND GILDED WOOD STATUE

251. STATUE OF THE VIRGIN, IN NATURAL WALNUT *XV Century*

325-

This carving has a most beautiful line, the body taking the graceful lateral curve of the Gothic ivory statues. A long mantle from head to ground is draped in a graceful curve from the left shoulder to the right hip where it is gathered into the hand, which at the same time clasps a closed book. The figure has a charming head poised on a slender neck; the bosom is flat, almost childish; the coming maternity is indicated. There is no carved ornament except a simple embroidered neck band around the tunic. The piece has never suffered deterioration of any sort, and has a wonderful patine.

Height, 11 inches

252. GOTHIC STATUE OF THE VIRGIN AND CHILD,  
WOOD POLYCHROME

*XV Century*

500-

This important piece of early Gothic sculpture stands on its original base, whose surface is covered with modeled stucco in small floral pattern, gilded. The Virgin is a very queenly figure seated in the stiff Byzantine manner with the Child on her left knee. Her right hand rests on His shoulder while the left holds a gilded socket into which once fitted, probably, a lily cut from leather. The Virgin's crown is gilded and at each side of her face are traces of gold hair appearing under a pale blue veil which falls in regular pleats from under her crown. Blue also is her mantle dotted with gold stars and hatched horizontally with gold. Under it is a white gown with an allover scroll pattern in faded rose, a bit of it escaping at the feet from under the blue. The Infant Christ, holding a book in the left hand and the right raised in benediction, is draped in the same sort of white but with different patterning. Both mantles are held from shoulder to shoulder by a heavy moulded cord. The faces are very carefully painted, both with large black eyes, and the whole flesh tone is uniformly darkened. That the statue was ordered by a cardinal is indicated by the escutcheons on the base.

Height, 4 feet

253. GILDED AND PAINTED CHERRYWOOD STATUE *XVI Century*

650-

FEMALE FIGURE READING. The woman represented being young, beautiful, and with a book, is probably Saint Catherine, patroness of students. She is seated on a gilded bench on the face of which, each side of where her skirt falls, there is a little nude painted in outline. An interesting detail of the costume is the cap or net which catches up the hair at the nape of the neck and is caught at the ears by a gilded cluster. The dress is gold strewn with dark green stars,

[Continued]



253. *Concluded*

its bodice cut square and showing a white and gold chemisette. A red ribbon around the neck suspends a Greek cross. Long sleeves end in a narrow frill at the wrist and are slashed from the elbow down to show a white puff. The mantle is very full falling from the left shoulder to the ground and is decorated with a large scroll pattern etched with gold. The piece is very graceful and the polychrome and gilt are in remarkably fine condition. The statue stands on a semi-hexagonal base carved with a cherub head in front and swags at each side. The relief is gilded and the ground dark blue. At the back the piece is flat and unfinished showing that it probably was intended for the niche of a retable.

Height, 3 feet; height of base, 6 inches

254. STATUE OF SANTIAGO IN WOOD

*XV Century*

400.—An elegant slim-waisted Santiago Matamoros brandishing his sword and mounted on a rearing horse with close-clipped mane. He is in armour with helmet and gorget. Traces of gold remain on the armour and on the trappings of his steed. The latter was originally painted the traditional white, but at a later date some one possessed of a desire to clean up the piece had the horse painted brown.

Height, 3 feet 9 inches

255. STATUETTE OF THE VIRGIN

*Flemish, XV Century*

300.—Small Flemish wooden images, mostly always of the Virgin, flat and uncarved at the back and hence popularly called by the Spaniards *chuletas* (cutlets or chops), appear to have been in great demand in the fifteenth century; they were probably used more on private altars than for filling the niches of large *retablos*. Some bear the impress of Antwerp, the same open hand that is seen on that city's escutcheon; but even those without the hand are easily recognizable as Flemish art. The Almenas collection contains three examples, one of them of very special interest. A standing figure of the Virgin with an open book in the left hand, while the right forearm which supported the Child is missing. The head is the usual Dutch type of broad face, and high bare forehead. Loose curly hair falls in a cape over the shoulders and a kerchief is rolled crown-like around the head. A square cut gilded bodice shows a white chemisette; and a long mantle, blue lined and once gilded, falls in beautiful folds to the ground. It has a stippled border with faint traces of lettering. On the pages of the open missal is simulated lettering in black and red. The Antwerp hand can be seen on the back.

Height, 14 inches

256. POLYCHROME WOODEN STATUE OF

ST. MICHAEL [*San Miguel*]

*Navarrese, XVI Century*

275.

A spirited composition of the saint as a Roman warrior towering above the prostrate form of the devil whose left arm entwines his leg in an effort to overthrow him. The flesh tones of the head are fresh and the armour and sandals retain their heavy gold. Thrown back from the shoulders is a full cape with black lining and gold outside, except at the back which was meant to be placed against the wall. This statue no doubt filled the principal niche of a small altar. Owing perhaps to French influence, San Miguel was most popular in Navarre where the Dukes of Champagne reigned as kings. Many Navarrese churches are dedicated to him and his image is found over the portals as well as on the altars.

25½ inches high

257. STONE STATUE OF THE BAPTIST, ON STONE COLUMN

*XV Century*

650.

A standing figure with graceful movement to the body, the saint holding his book of the gospels in the left hand, and seated on it, his attribute, the lamb. For clothing, only the usual mantle of skins girded in at the waist and leaving the right leg bare. The face has suffered the loss of part of the nose. The column has a grey marble shaft four inches in diameter surmounted by a simple stone cap of four large leaves spreading from the corners and enfolding the bell form. The base appears to have been a capital; it is interesting in that the round of the necking passes into an octagon of leaves which in turn passes into the square of the abacus.

Height of statue, 3 feet 2 inches

Height of column, 4 feet 4 inches



258. PRAYING FIGURE OF A DONOR, GOTHIC GILDED CANOPY

*XV Century*

675 This portrait figure formed part of a retable, the donor being an ecclesiastic. The central figure towards which he looks was undoubtedly the Virgin and the figure corresponding to him at her right side was probably the prelate's patron saint. The donor has an interesting well-fed face, hardly ascetic; he kneels, hands clasped in prayer, before a little *prie-Dieu* on which rests an open book of the Gospels. His black hair is almost hidden under a black liturgical cap; a white alb shows under the gold dalmatic and there is a bit of *estofado* pattern on the stole. The little canopy has good Gothic tracery and is backed by red cut velvet.

Height of statue, 14 inches

Height of canopy, 30 inches

259. POLYCHROMED WOOD EQUESTRIAN GROUP, ST. MARTIN

AND THE BEGGAR

XV Century

750.

There being great devotion to St. Martin in Spain, the wood carvers were often called upon to depict his benevolent act at the gates of Amiens. In France and Italy, Saint Martin later is generally represented in his episcopal vestments, but in Spain it was the human incident in his life as a Roman tribune that appealed to the artists. He first began to appear in the art of the Peninsula about the opening of the twelfth century, his image filling the tympanum of many Romanesque churches. A specially interesting St. Martin may still be seen *in situ* on the portal of his church just off the Plaza Mayor of Salamanca. A group very expressive in its Gothic simplicity, the soldier all compassion, the beggar expectant with forward thrusts of well modeled neck and head. No picturesque detail has been omitted—the beggar's crutch and stump leg, the horse's fine trappings, the captain's ample raiment and the jeweled button on the upturned brim of his hat,—every element of contrast is there. Nearly all gold and polychrome have disappeared from the sculpture. The group is framed in a particularly fine Gothic canopy with hood of triple arches, elaborately carved, gilded, and edged with blue, with simulated vaulting behind.

Height of group, 3 feet

Height of canopy, 4 feet 2 inches

[See illustration]



No. 259. POLYCHROMED WOOD EQUESTRIAN GROUP



1200.— True to the legend that Santiago, mounted, used to appear on the battlefield and lead the Christian hosts against the Moors, he is here shown on his prancing cream-white steed, sword upraised, and in full armour. The white horse has jet black tail and mane and his trappings are in bright gold with a pricked pattern of circles. The saddle seat has a high gilded guard, front and back, and is painted to simulate leather, while in the Saint's armour a remarkably fine bronze tone has been obtained. The armour has been minutely studied in every detail—gilded knee and elbow guards, gilded gauntlets, and painted on the corselet, the crimson sword of the Order of Santiago. The Saint is shown as a slim young man with full black beard and flowing hair, and is equipped elegantly in the best knightly fashion of the day. On the brim of his hat appears a cockle-shell, such as those who made the pilgrimage to his tomb in far off Galicia used to bring back from the shores of the Atlantic. From the left shoulder his red cape [*capa*] flows loose to the wind. Horse and rider are set against a background of high hills topped by a mediaeval castle and a walled town, all painted and gilded. Of the various manners of representing the Patron Saint of Spain, either as an Apostle, as a Pilgrim, or as a Warrior leading the Christians against the Mohammedans, this last—Santiago the Moor-slayer—was the favourite with the Spanish populace. Besides the glorious Cathedral of Santiago de Compostela in Galicia where the bones are supposed to lie, there is hardly a town in the province but has a church dedicated to him, and his image as the *Matamoros* is sure to surmount the portal. In this sculptured group there is a pronounced resemblance to Benito Martorell's painting "St. George overcoming Satan" that was recently in the Ferrer y Soller collection in Barcelona [dating from about 1450]. The spirited white horse and the distant walled town figure in both compositions. To understand the importance in Spanish art one should read *Way of St. James*, by Georgiana King.

The canopy surrounding the group is a beautiful fifteenth century piece of retablo making. The central portion is composed of a trefoil arch crowned with crocketing and backed by delicate tracery. The reveals at the sides are set at an angle and are likewise filled with tracery. The base is moulded top and bottom with

[Continued]



No. 260. *Continued*

gilded perforations against a dark field. The carved and gilded canopies alone in the Almenas collection are worthy of attention for they have completely disappeared from the market.

Height of group, 2 feet

Height of canopy, 3 feet 5 inches

[See illustration]

261. CARVED WOOD STATUE OF  
ST. ILDEFONSO

*Husillos, XV Century*

550.

San Ildefonso was the famous Visigothic Bishop of Toledo in the sixth century. Many churches in Spain are dedicated to him and no less than thirteen of its kings have been named after him (Alfonso). This statue was the central piece of the reredos of the church of San Oldefonso, Husillos, and passed directly from that place into the Almenas collection. We see the Bishop with all his attributes of office,—mitre, crozier, and episcopal glove, all once gilded and painted. The alb falls to the ground showing the tip of the left sandal; it has lost its gold except for a narrow band down the front bordered by a small blue floral pattern. The dalmatic, which retains its thick gold, is of the early type, circular with a hole for the head. Down the front is a broad band which opens into the form of a cross on the breast, carved to imitate rich jewels and with touches of blue paint. The head is exceptionally beautiful and spiritual and is in an excellent state of preservation; indeed, it has suffered nothing more than the inevitable darkening due to centuries. Thrust slightly forward, the face is endowed with an expression of great benignity; yet the artist who was able to impart this was such a realist that he painted the lower face purplish to show where the beard had been shaven! There is particularly fine modeling in the chin. Altogether a beautiful and important Gothic piece. It stands on a three-sided Gothic base with traces of grey floral ornament on a black ground. On the front panel is the Santa Faz, or Sacred Face, in fair condition.

Height, 5 feet 4 inches; base, 1 foot 5 inches

[See illustration]



No. 261. STATUE OF ST. ILDEFONSO

## FURNITURE

### 262. SMALL COFFER OF TOOLED LEATHER

*XVII Century*

90.—The entire box is covered with light-coloured leather tooled and and gilded in the same patterns that featured the book bindings of the day. Though most delicate, the leather is perfectly preserved.

Length, 8 inches

### 263. SMALL GOTHIC WOOD COFFRET, CARVED AND GILDED

*XV Century*

150.—A well-worn box in the form of a diminutive trunk, with the base silhouetted so as to form corner supports. On the bow-shaped top is a carved linen panel and on the three principal sides a band of Gothic tracery. The lid lacks its hinges and lock, otherwise the piece is well preserved.

Height, 9 inches; length, 10 inches

### 264. SMALL CABINET WITH CHECKER BOARD TOP

*End of the XV Century*

250.—Small floor cabinets and boxes around which persons gathered seated on rugs and cushions were popular in Spain long after the expulsion of the Moors. By the sixteenth century however their place was taken by pieces of more European aspect, some of them derived like the cabinet in question from the early Moorish box. It has a drop-lid front which discloses three little drawers in the inside. Their face as well as the exterior of the box is scored with floral designs in the manner of pyrography, an Oriental method of decoration popular in the fifteenth century in Spain. Likewise typical is the Gothic pattern of the base-board. [The drop-lid is restored, otherwise the piece is intact.]

Height, 1 foot 8 inches; length, 2 feet; width, 1 foot

### 265. PAIR WROUGHT IRON TORCHÈRES

*Late XVIII Century*

500.—The traditional form of the earlier Spanish iron candelabra is here concealed by the foliated leaf work which adorns the base, shaft, and crown. These details indicate the epoch. Forming part of the torchères is a pair of very fine blue and white embroidered shades with the band of typical zoomorphic curiosities in the center and edged with geometric patternings. The embroidered shades are a century older than the torchères.

Height, 4 feet 3 inches



266. FINE IRON GOTHIC BOLT AND LOCK WITH  
ORIGINAL KEY

*XV Century*

30. A remarkably fine piece of wrought ironwork, formerly on the linen-fold door of the Almenas hall. The bolt takes the form of an elongated dog, the emblem of fidelity. The same type of lock can be seen on the lofty church grilles [*rejas*] of Spain, or, unornamented, in all the country districts, but with the modern modification of a padlock instead of the Gothic box lock.

Length, 16 inches

267. IRON TABLE LAMP WITH ILLUMINATED  
PARCIMENT SHADE

*XIV-XV Century*

350. A Catalan pricket candlestick arranged as an electric lamp. An etched shaft opens out on to a broad drip pan which has an upturned scalloped edge and is mounted on a low tripod. This much is a typical Catalan object of the fourteenth century. In the lamp shade which accompanies it we have a fine piece of fifteenth century illumination. Apparently it is the entire top border of a large choral book made specially for Ferdinand and Isabella, "The Catholic Sovereigns". A beautifully executed escutcheon shows the lions of León and the castles of Castile quartered with the bars of Aragon, Ferdinand's realm. The shield is embraced by the single-headed eagle of Saint John which Queen Isabella adopted as her emblem; while among the grotesques and *rinceaux* appear the arrows of Ferdinand. To one side is an exquisite little miniature only two by two and a half inches, of Saint Martin. The saint has a gold halo and is dividing a brilliant red and gold cloak with the beggar. This complete little picture is framed with a floral border. Silk and gold fringe and a galloon of old lace complete the shade.

Height, 20 inches



268. MUDEJAR COFFRET

*XIV Century*

200. — The term Mudejar means work done by Moorish or Jewish artisans for the Christian Spaniards. In the present instance we have the front of a box decorated by a thoroughly Oriental technique which can be seen on much of the furniture exhibited in the Coptic Museum at Cairo. It consists in cutting back the ground so as to leave the design in eighth-inch relief, next stippling it, and lastly rubbing down the edges to a certain roundness. The design is no less eastern: animals confronting each other and placed within tangent arabesques of oval form, while across the base is a series of arches with horse-shoe lobe. The top edge of the box on which the lid rests, has incised patterning, while a little lower down on the inside is a band of scoring and dogtooth. An incised border runs around the top of the lid, blackened through age and oiling. Crudely applied staples act as hinges, and the original lock is missing. This example is admirable for the small scale of the ornament and for its fine patine.

19½ inches by 9 inches

[See illustration]

269. PAIR WALNUT GRIP STOOLS

*XVI Century*

600. An interesting pair of so-called tavern stools with bracing irons. These were used as diminutive tables as well as stools, and for the greater convenience of the sitter in picking up and moving about, had an S-shaped perforation in the top nicely shaped to the hand. Legs and stretchers, instead of being turned, are cut to a patterned profile much in vogue in the late sixteenth and early seventeenth centuries. For greater stability the head-piece is let into the stool top quite in the manner of large tables. The irons are wrought in the form of delicate balusters.

Height, 15 inches; top, 14 by 19 inches

270. RADIATOR SCREEN

425. Composed of a small fifteenth century iron grille in the center and Gothic traceried panels at the sides. The wood is still heavily gilded and the iron shows traces of having been so. The grille has alternate plain and twisted bars and pierced transverse band, and its handsome lock and key are complete. With the screen is included the top or shelf covered with old red velvet.

Height, 2 feet 9 inches

271. PAIR GLAZED HEAVY METAL LANTERNS

*XVII Century*

150. In contrast to the light tin lanterns of Andalusia these Castilian *faroles* are solidly constructed and of ambitious architectural design. The central dominating portion is in the form of a tempietto with coupled columns at the four corners crowned by a complete entablature. In each of the four sides is a round-arched opening filled with glass. Superimposed on this central portion is a smaller four-sided lantern, equally architectonic, and crowned by a perforated dome. The bottom terminates in the usual inverted pyramidal form, partly glazed to permit of the light shining downward. From the extremity hangs a gold tassel. [Good condition and unrestored.]

Height, 2 feet 9 inches

272. WROUGHT IRON TORCHÈRE

*Late XV Century*

25. A good example of late Catalan Gothic ironwork. The simple base of the preceding century as seen in No. 274 is here developed into a trefoil form, while the top has blossomed out from the severe drip-pan of earlier days to an elaborate cresting enlivened by scalloped edges, conventionalized lilies, and thin twisted tendrils.

Height, 4 feet 6 inches

273. IRON TABLE LAMP WITH SHADE

325.

The base of polished iron takes the form of a small brazier. The shaft rising from it is adorned with bracket-like scrolls which are pinched to it by an iron collar, work of the seventeenth century. A handsome shade has been made for the lamp from the sheet of an illuminated missal, along with eight beautiful initial letters from a choir book, all of rich colouring, and gold profusely used. The complete sheet is a painting of The Last Supper framed in a blue vesica. The style of the letters resembles the Burgos school of the sixteenth century.

Height with shade, 3 feet

Size of sheet, 11 by 8¾ inches

274. CATALAN IRON TORCHÈRE

*Late XIV Century*

400.

A simple but very choice piece of Catalan wrought iron. The tripod base and scantily featured shaft opening into a lily are typical of the best period of Catalan work. Similar detail may be seen in the cresting of the chapel grilles in the cloister of the Cathedral of Barcelona, constructed between 1388 and 1448.

Height, 4 feet 8 inches

275. PAIR UPHOLSTERED MAJORCAN WALL BENCHES

*XVII Century*

300.

Though especially typical of the Island of Majorca these wall "banquets" were used throughout the Peninsula during the 17th and 18th centuries; a salon might possess as many as twenty or thirty of them. The pair under consideration have walnut frames with turned legs and center stretcher and are covered with green Valencian damask held in place by brass-headed tacks. Good condition.

Height, 18 inches; top, 17 by 27 inches

276. SMALL ELABORATELY CARVED TABLE

*XVI Century*

525.

Small tables as early and as beautiful as this are rare. The supports take the form of a double scroll terminating in vigorously carved winged heads above and in masques below. Between the two is a turned and carved stretcher. While of Spanish make, this piece shows the Flemish influence that marked much Spanish art after Spain and the Netherlands had been drawn into close relations through commerce and royal inter-marriages. Carlos Quinto, founder of the Hapsburg dynasty, coming from his native Ghent to rule Spain, brought Flemish costumes, tapestries, laces, furniture, etc.

Height, 21 inches; top, 19 by 28 inches

277. SMALL WALNUT CABINET, IVORY AND SILVER INLAID

XVI Century

300. The Moors of Spain like all Orientals were very fond of diminutive boxes or coffrets, and in their making great skill was displayed. The Spaniards inherited this liking and innumerable boxes of great variety and beauty continued to be produced. In Barcelona, in fact, there exists the private collection of Don Olegario Junyent, exclusively of boxes, some of them priceless pieces of art, and the number running into a thousand. The present example could be termed Mudejar since the inlay shows intricate geometric combinations along with Renaissance ornament. The technique of the inlay is thoroughly Oriental, minutely executed in both ivory and silver, while the little pendant drawer-pulls and an escutcheon plate are of silver. The box follows the traditional Hispano-Moresque shape, the front hinged downward and the inside fitted with little drawers around a central compartment with a locked door.

15 by 10 by 10 inches

278. RADIATOR SCREEN OF IRON NAIL HEADS

XVI Century

25. A practical radiator screen has been composed of sixteenth century nail heads from a portal. It will be recalled how fond the Moors were of studding their doors with these iron bosses, a practice long adhered to by the Spaniards. These nails consist of a huge square quatrefoil, the actual nail separate and driven through the center. In the center of the screen is a portrait medallion of Hernando de Arenas of Cuenca, one of the great ironsmiths or *rejeros* of the sixteenth century.

Height, 2 feet 10 inches; width, 2 feet 8 inches; depth, 12 inches

279. FOLDING IRON LECTERN FROM THE ESCORIAL

XVI Century

350. A lectern or *atril* of graceful form, opening on the scissors system to an inclined plane of fifteen by twenty-one inches to receive the book. This, the book-rest proper, is still covered by the original leather stitched with heavy linen thread. Over the leather is laid a pad of red cut velvet lined with damask and finished with gold cords and tassels. Both front and back of the lectern bear an inscription in large raised letters, once gilded, against a red ground. On the front we have *SC̄TE LAURENTI*, the saint to whom Philip II dedicated the Monastery of the Escorial, and on the back we have the name of *SC̄TE IOHANNES*, whose book of the Gospel was intended to be read from the desk.

Height, 5 feet





280. WALNUT CHEST OF DRAWERS

*XVII Century*

350. This nicely proportioned piece, with two deep upper drawers and a single commodious lower one, is suitable for either a dining or bed room. Upper drawers are carved with flat four-lobed rosettes, lower with round rosettes. The structural members are decorated with a geometric pattern in low relief. At the bottom is a carved apron. Contrary to the usual practise, the side panels are also carved. The piece is unrestored and conspicuous for its beautiful patine.

Height, 2 feet 9 inches; length, 3 feet 9 inches; depth, 1 foot 10 inches

[See illustration]



281. SMALL ARAGONESE WALNUT CABINET AND TABLE

*XVI Century*

260. — The furniture makers of Aragon were fond of decorating by means of silhouetted and perforated applications in a contrasting wood. These went either directly on the furniture or were backed by silk or velvet. The beautiful example in question was a lady's trinket box. The interior [restored] of many little drawers, is made more accessible by double doors instead of the usual drop-lid. These doors, also the ends of the box, are adorned with hooded heads of warriors in boxwood backed by red silk. Similar portrait busts can be seen in the patios of old Zaragoza palaces. The top lifts up to be thrown back against the wall and shows a shallow compartment below. The cabinet rests on a small table with bracing irons of later period. These Aragonese small cabinets are considered rare and important in Spain.

Height, 13 inches; width, 24 inches

[See illustration]

255. - 281a - Table



282. GOTHIC CHEST

*Catalan, Late XV Century*

3550. The Catalan domestic chest of the fifteenth and early sixteenth centuries is one of the most characteristic pieces of furniture of the old Mediterranean Kingdom. The present example is thoroughly typical; of walnut with well moulded base, square panels marking the front and sides, and a rich traceried panel adorning the center. It is on this last mentioned that the artizan directed most of his attention. The lower half is arranged in stately panels of perpendicular tracery, the upper in flamboyant quatrefoils. This central motif as well as the square panels at the sides show traces of having been originally decorated in gold and colour. The chest is well preserved and has never been restored.

Height, 2 feet; length, 4 feet; depth, 1 foot 9 inches

[See illustration]



283. GOTHIC CHEST WITH LINENFOLD PANELS *Late XV Century*

550. In contrast to the generality of Spanish furniture this piece is of oak, indicating the north of Spain as its provenience. The face of the chest is set out in five panels of linenfold pattern, low in relief and of good period. Occupying the upper half of the central panel is the original lock-plate fastened with plain fixing-staples. At the bottom is a heavy moulded baseboard cut to a Gothic profile in the center. The ends of the chest are plain. Inside, along the left, is a small compartment where the smaller items of the wardrobe were guarded. In an excellent state of preservation.

Height, 2 feet 4 inches; length, 4 feet 5 inches; width, 1 foot 9 inches

[See illustration]



284. CABINET FORMED OF CARVED COLONNETTES AND  
MINIATURE GRILLE

*XVI Century*

600. — An open cabinet formed of the following antique pieces of value: a pair of colonnettes with richly carved lower portion, fluted shafts, and delicate Corinthian capitals; a pair of smaller colonnettes, full Corinthian in style with fluted shafts; and between the columns a band of painted and gilded carving with separate little polychrome panels at the ends. In the center of the upper stage is a charmingly wrought iron grille, at minute scale, the little balusters with roses and thorns between being a particularly nice bit of Spanish ironwork. The grille is topped by a ducal crown. To the left and right of the grille are niches lined with old velvet, and covering the lower shelves a curtain of embroidered green velvet edged with deep gold fringe.

Total height, 4 feet 4 inches

285. SMALL CARVED WALNUT TABLE

*XVI Century*

700. — A conveniently small table with turned legs, carved apron and carved drawer-face; in addition, an innovation in the shape of four end brackets under the projecting top. The best of the carving is on the apron face, where the two figures supporting the cockle shell of Santiago are in the Berruguete manner. Similar figures adorn the brackets. Both for the quality of the carving and the unusual form, this little table is an important sixteenth century example.

Top, 3 feet 4 inches by 22 inches

286. PAIR ARMCHAIRS COVERED WITH  
HISPANO-MORESQUE FABRIC

*XVII Century*

600. — The comfortable frames are of walnut with long drooping arms, turned legs, and twisted stretchers. This type of chair was in considerable vogue in Spain during the seventeenth century and was known as a *sillón inglés*, though in reality it is quite as Continental as English. The covering fabric is more essentially Spanish and is a beautiful adaptation of the old Persian motif of reversed peacocks beside an urn of flowers. The background is a golden-green on which the pattern is woven in heavy brocatelle weave. Chairs in good condition.

Height, 3 feet 6 inches





287. OCTAGONAL WALNUT SEWING STAND

*XVI Century*

75— This unique little piece of furniture stands on a base of sixteenth century red velvet. Its sides are paneled and moulded and retain some of their iron mountings. Three of the eight panels are hinged, one opening as a single door the other two forming a double opening, thus giving access to the four tiers of octagonal drawers that held the sewing materials. The lowest drawer is missing. The original iron drops remain as pulls, also the Gothic lock. Such boxes were brought to the patio of the Spanish house where the ladies congregated to sew, sitting on cushions instead of chairs. Provided with iron handles, it was easily lifted and carried from patio to house.

Height, 18 inches; diameter, 14 inches

[See illustration]

288. PAIR WALNUT ARMCHAIRS COVERED WITH

RED VELVET AND EMBROIDERY

*XVII Century*

300— The covering of these chairs is specially interesting in that the embroidered escutcheon proclaims the ancient order of Calatrava, and the gilt nails are of special form. In the wooden frames we see a departure from the current Spanish *frailero*;—the turnings, the carved foliated splat, the curve of the arms and the delicate finials, all indicate a Mediterranean influence. The chairs were probably made in Majorca, where Venetian and Genoese forms were well known to the furniture makers.

Height, 3 feet 9 inches



289. PAIR HEAVILY GILDED MIRRORS

*XVII Century*

500. An elaborate pair of Andalusian mirrors with carved and gilded frames. In accordance with tradition the glass area is small and the gilded frame large. The carving is in high relief with floral forms dominating. The quality and thickness of the gold is remarkable and only explained by the quantity of the golden metal that was pouring into Seville at the time from the newly conquered Americas.

Height, 2 feet 10 inches

[See illustration]

290. FOLDING WALNUT ARMCHAIR COVERED WITH  
RED VELVET

*XVII Century*

75. This is another example of the demountable Spanish chair but here, in addition to the two turn screws which, when released, permit the two sides to come together, we have hinges in the centre of the stretcher and seat supports, thus permitting removing the two screws, the whole chair to be reduced to the smallest possible compass. When open the hinged pieces are held rigid by iron clamps.

Height, 3 feet 9 inches

291. IRON FLOOR CANDELABRUM WITH  
EMBROIDERED SHADE

*Catalan, XV Century*

50. This is an important piece of Catalan Gothic ironwork composed of a tripod base on delicate twisted iron, a plain square shaft with occasional markings and a large candle-pan with richly perforated cresting. That portion of the cresting between horizontal bands is of two separate sheets pierced with the same pattern, the upper at larger scale so as to give a reveal of the opening when laid above the lower. This process of superposing two and sometimes even three and four patterned pieces in this manner, was much practised by both Gothic and Plateresque ironworkers. The upper portion of this piece has been restored. The lamp shade is a fine example of seventeenth century needlework, blue silk on a linen background. In the pattern are arabesques and figures in the costume of the time of Philip IV.

Height, 6 feet with shade

292. PAIR PORTUGUESE LEATHER-COVERED CHAIRS *XVII Century*

50. A type of chair known in Spain as a *silla portuguesa* which does not necessarily mean, however, that the chair was made in Portugal; the art of tooling leather was much practiced in Seville and Cordova and many such chairs were produced in those towns. The frame is of walnut with high narrow back, turned legs with claw feet, and a highly featured splat. The tooling of the leather is particularly fine and carries the patine of centuries.

Height, 4 feet 4 inches



293. OPEN FACE VARGUEÑO WITH TRESTLE

XVI Century

1550. Small vargueños of this type, gilded and polychrome, with trestle to match, are called Salmantine, i. e. from Salamanca. The cabinet has the customary grouping of drawers each ornamented on the face with spiral colonnettes of bone, painted inlay of ivory and diminutive panels carved and gilded. All the detail is beautifully conserved and unrestored. Centuries of use have brought about a soft dull tone to the gold and a lustrous patine to the walnut. The trestle follows the traditional *pie de puente*, or arcaded bridge, serving as a structural brace between the vertical supports. Contrary to the usual practice, the trestle, as well as the cabinet, is decorated with gold and colour.

Height, 4 feet 3 inches; width, 3 feet; depth, 13 inches

[See illustration]





294. RENAISSANCE SACRISTY PIECE

*Late XVI Century*

200. A fine chest of drawers built of *pino encarnado* (Spanish red pine). Arranged in three drawers, necessarily large to accommodate ecclesiastical robes, and beautifully carved on the face. The excellence of the detail indicates that pine was a highly respected wood among Spanish cabinet-makers; furthermore no wood develops a more lustrous patine with use. The carved themes include the favourite amorini, dragons interwoven with foliage, and on the bottom drawer, leaping dolphins, an alien motif in arid Castile. Carving also occurs in the laurel leaf border and the strips between the drawers. Interesting to note are the fine little iron pulls, pear-shaped and terminating in the cockle shell of Santiago. In the large churches and monasteries of Spain sacristy wardrobes were constructed of indefinite length, continuous along the four sides of the room; in the smaller churches they stood isolated as in the present example.

Height, 4 feet; length, 5 feet; depth, 2 feet 2 inches

[See illustration]





295. PAIR POLYCHROMED CHOIR STALLS

*XVII Century*

700. — Though painted and gilded, these stalls are solidly built of walnut. As seen by their form and construction they never formed part of a continuous *silleria* but stood isolated, probably for visiting dignitaries. In design the stalls are thoroughly Renaissance with delicately combined consoles forming the profile of the ends. The sides both inside and out are paneled and moulded like the seat back. In their applied decoration they are rather unique; the general background is a "marbleized" green with the arm-ends and high surfaces treated in light ochre and gold. The result softened with time is very effective. The stalls are in good condition.

Height, 3 feet 10 inches

[See illustration]



296. WALNUT CUPBOARD WITH DROP-LID FRONT *XVII Century*

700. A unique example in one piece, combining in its lower portion the elements of a cupboard and in its upper those of the *vargueño*. The drop-lid is adorned only with the traditional ironwork, but the rest of the face is richly carved with a continuous chain pattern. The little doors below are nicely paneled and set off with iron drop-pulls. The sides of the cupboard are paneled in lozenge form and the stiles carved with the before-mentioned chain motif. A strictly Spanish note is the heavy iron grip or handle at the sides with nicely wrought terminations. The interior behind the drop-lid is arranged like the plainer *vargueños*, or *fraileros* [so called because each friar had one in his cell], with six large drawers carved on the face, but not otherwise decorated.

Height, 4 feet 6 inches; width, 3 feet 7 inches; depth, 2 feet

297. THREE PAIRS LOW WALNUT STALLS

XVII Century

700.—

These simple seats are from a *Coro bajo*, meaning the Lay Brothers' section of the choir in some monastery church. The nature of the ornamentation suggests the province of Cordova. The seats are divided by arms of simple profile, slightly carved on the faces and paneled on the sides. The underside, or *miserere* of the hinged seat, takes the form of a lion's head.

Height, 3 feet 7 inches; width, 4 feet 5 inches

298. ARCHITECTONIC STATUE OF THE VIRGIN,  
FROM SALAMANCA

XVI Century

450.—

A dignified group of the Virgin and Child, framed in a typical Plateresque niche; the stone employed is the same fine reddish sandstone as was used for the famous portal of the Salamanca University. The pilasters and denticulated cornice are very Italian. In the top of the niche is the usual shell motif; below and forming a definite part of the composition is the escutcheon of a churchman—biretta and cords in connection with it, while behind in the moulded base is a Latin inscription in Gothic letters, COLEGIUM SANCTE. . . . The stars on the shield probably indicate the Fonseca family, powerful for over a century in the church and great patrons of art during the Renaissance period. Salamanca in particular was favoured by them, the College for Irish Priests and the Ursuline Convent being among their foundations. The negro heads on the coat of arms may indicate the Fonseca who was appointed Archbishop of the Indies, meaning the newly-discovered America.

Height, 6 feet 6 inches; length, 8 feet 2 inches

299. PAIR LINENFOLD DOORS

*XV Century*

450. These doors are composed of sixteen oak panels, eight large and eight small, carved in the linen pattern common to all medieval Europe and designated in Spain as the *servilleta* design. With the doors go their ten contemporaneous fire-gilt hinges. The frame is modern.

Each door, 10 feet by 2 feet 8 inches

300. GOTHIC ALTAR AND CANOPY, PAINTED  
AND GILDED

*XV Century*

500. The lower rounded portion consists of five tracery panels separated by finials; this once supported a statue of the Virgin set against a gold stippled ground on which are painted the two donors kneeling on a coloured tile floor. Above is painted the scene of the Crucifixion with the Virgin and St. John beside the Cross. The work is of the Valencian or Southern Aragonese school.

Height, without velvet base, 10 feet 4 inches

301. THREE CARVED SETS OF WINDOW REVEALS  
FROM ALBATERA

*XVI Century*

650. Boldly carved in pine, these important casings consist of reveal panels, an outer mould of egg-and-dart, and the cornice crowning the window opening. Most distinctive are the central panel at each side of the window opening and the soffit overhead, this carved in striking relief with a continuous anthemion scroll and stunted candelabra. The cornice is richly moulded and decorated with rosettes, flat dentils and leaf mould. In the Palace of Albaterra, whence these reveals were brought some fifty years ago, they were fitted into a deep window recess with stone seats each side. On being adapted to the Almenas house they were combined with the walnut choir stalls, No. 295. By this arrangement a handsome window treatment was secured, not unlike the original sixteenth century one. The pine has the same transparency, due to waxing and rubbing, that has been commented on in the description of the frieze No. 425.

Height, 6 feet 8 inches; width, 4 feet 6 inches

Height, including seats, 10 feet

302. STONE CHIMNEY-PIECE WITH GILDED ANDIRONS

AND FENDER

*From Valladolid, XVI Century*

1900.

A pure Plateresque example of what is admitted to be one of the rarest architectural elements in Spain. Though winter can be severe, especially in Castile, the inhabitants who could afford heating seem to have found the portable open *brasero* adequate; therefore, this chimney-piece from a Valladolid palace was a much prized feature in the Almenas house. It is flanked by fluted columns whose lower third is richly ornamented in the manner of retable columns; between them and the opening are delicate pilasters with nicely carved panels. The dominating frieze, or entablature, shows fine carving of festooned fruit and leaves, each loop enclosing an urn or a bird. The secondary frieze below has winged cherub heads. Some of the best ornament is seen in the side reveals, which are treated as pilaster panels; the designs include heads, swags, cartouches, and the emblems of the Passion. The actual opening is moulded at the sides and terminates in a shell motif above. The work is executed in a soft white stone, probably from the quarries nearer Burgos, and the high points of the carving are enriched with gold.

Height, 5 feet 3 inches; width, 5 feet 2 inches

[See illustration]





No. 302. STONE CHIMNEY-PIECE

303. CARVED BEAM SOFFIT WITH SUPPORTING  
CORBELS

XVI Century

300. — An important piece of Renaissance carving in pine from the old Castilian town of Toro (as indicated by the Castle and bulls in the quarterings of the escutcheon). As it was to be seen at a considerable height the soffit is carved in bold relief with the winged dragon, the human head, cartouches and *rincaux* as the principal themes. Along the edge forming a border to the whole is a mould of carved laurel leaves, while on the face is a band of interlacings. The two supporting carved corbels are worthy of the master Berruguete and probably came from his atelier. One is a torso of a ban bending over a shield on which are checker quarterings; the wind-blown hair and tense face are characteristic touches. The companion corbel is of a winged dragon, feet and body drawn up under the head in gargoyle posture, and the whole full of movement and expression. The upper portion of both corbels is moulded to a large scale.

Length, 16 feet 4 inches

304. GREAT HANGING LAMP COMPOSED ENTIRELY  
OF SIXTEENTH CENTURY FRAGMENTS

XVI Century

700. — Though recomposed in modern times this is a work of art of considerable importance; both the *repoussé* ironwork and the embroidered velvet utilized in its making date from the sixteenth century and are of beautiful workmanship. The lamp is composed of two circular bands; the lower, and by far the more important, measures forty inches in diameter and is twelve inches high; the upper, eighteen and ten. The two bands are united by iron chains; a second group of chains extends to the ceiling. The outer surface of the principal band is decorated with friezes of Plateresque ironwork, perforated and *repoussé* and effectively backed with red velvet. This band is featured at the chains with hammered portrait plaques decorated in colour and gold. On the inner side it is richly

[Continued]



No. 304. *Concluded*

lined with embroidered velvet with panels bearing the cockle shell and cross of the Order of Santiago; between the panels is beautifully worked a Latin inscription in Gothic letters repeating the sentence: "Blessed be he who comes in the name of the Lord." In the upper band, perforated iron and red silk are harmoniously employed. Hanging in the center of the lamp is a globe of red glass with twisted iron pendant below.

Height, 7 feet 6 inches; diameter, 3 feet 4 inches  
[See illustration]

305. GOTHIC CIRCULAR IRON HANGING LAMP

425.—

The body consists of two concentric ornamental iron bands, the larger above. With the exception of the chains all fragments used in making up the lamp are Gothic of the fifteenth century. The larger circle is a perforated strip edged top and bottom by a cresting, applied turrets forming sockets for the candles. The lower circle is composed of a perforated inscription of Gothic letters with a beaten rosette underneath.

Height, 9 feet; diameter, 20 inches

306. ELABORATELY CARVED AND GILDED  
PLATERESQUE WINDOW FRAME

*XVI Century*

425.—

A superb piece of woodwork similar to the window decoration in stone seen on the outside of Plateresque palaces. The motif is thoroughly architectonic with colonnettes at the sides crowned by an entablature and rising from a carved plinth; below are two brackets. The detail throughout is of the best period. The colonnettes are of baluster form in the centre, the rest of the shaft being carved with figures, and figures are again used in the capitals to supplant the volute motif. In the frieze and plinth panels there is rich carving of charming figures at small scale and of a diminutive tempietto from which a dragon thrusts his head. In fact, every panel deserves close examination not only for the execution but for the quaint scenes represented. On the brackets is a mask ingeniously combined with the acanthus leaf. The whole frame is gilded and worked in *estofado*. An important piece in perfect condition.

Height, 6 feet 4 inches; width, 4 feet 8 inches

307. EIGHT FORGED IRON GRILLES  
WITH GILDED MARGUERITES

*French, XVII Century*

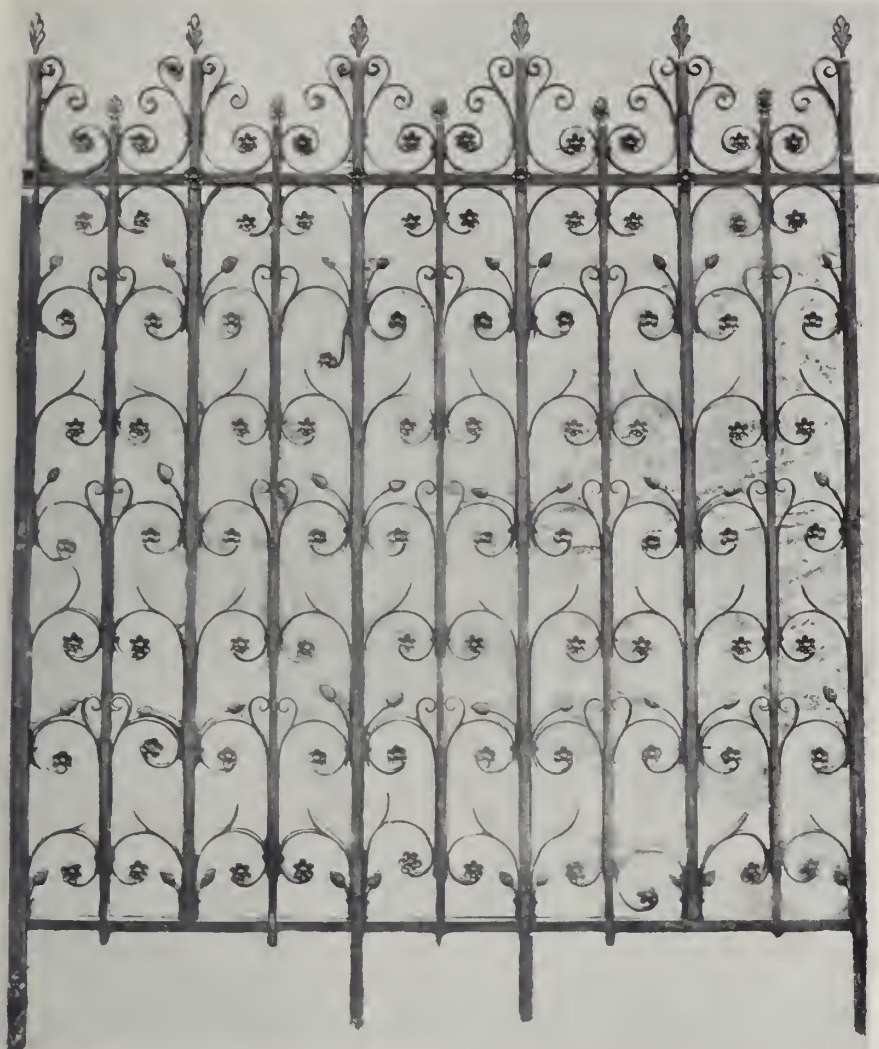
900.—

Coming from a church in Poitiers. Composed as follows:

- 4 doors: Height, 5 feet 4 inches; width, 3 feet
- 3 large panels: height, 5 feet 4 inches; 5 feet
- 1 small panel: height, 5 feet 4 inches; 2 feet 6 inches wide
- Total width, 29 feet 6 inches

[See illustration]





No. 307. EIGHT FORGED IRON GRILLES WITH GILDED MARGUERITES



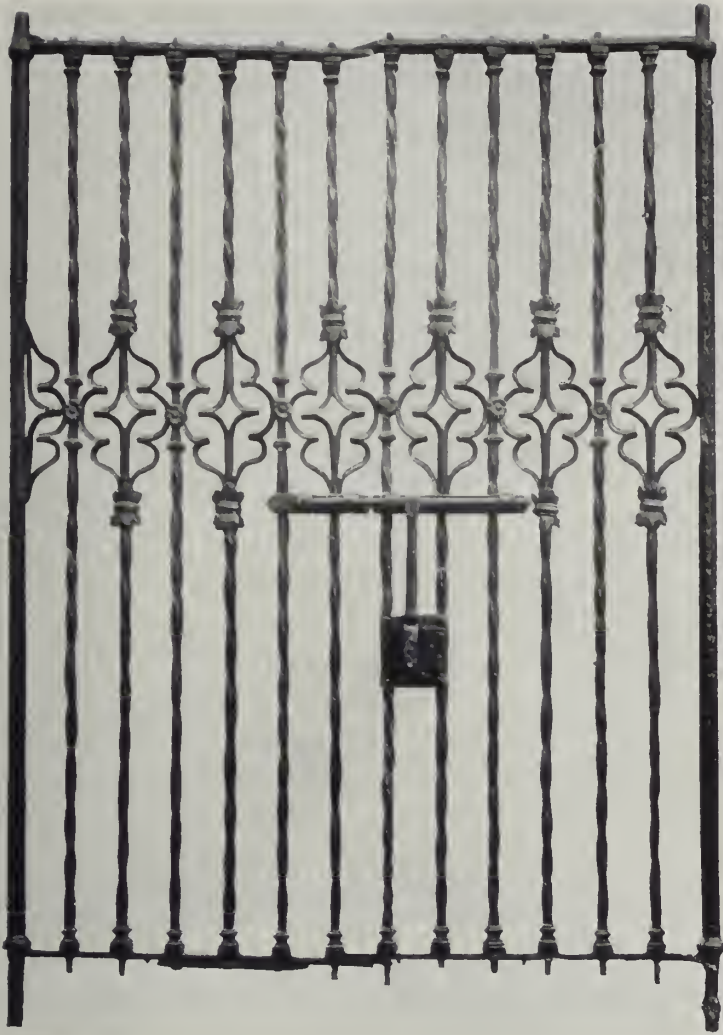
308. PAIR WROUGHT IRON GATES

XVI Century

600. — An authentic pair of iron *reja* gates from Granada. Comparing these in detail with the great *reja* of the Royal Chapel in the same city by the famous smith Bartolomé de Jaen [see *Rejería of the Spanish Renaissance*, by Byne and Stapley] it will be seen that these come from the same hand. At the outer extremity of each gate is a stout iron bar whose ends are prolonged at the top and bottom to form pivots for the gates to swing on. This member is beautifully chiseled [when the metal was cold] with a delicate floral pattern running the entire length. The six intervening bars of each gate are twisted and adorned with nice little moulded caps and bases reminiscent of Gothic work. Every alternate bar opens out in the center to a lozenge pattern which is embraced in a double trefoil of iron gripped at the top and bottom by a sheaf of leaves. These details are all typical of the hand of Maestro Bartolomé. The gates still possess their original slide bolt and hasp. In perfect condition and unrestored.

Height, 7 feet 10 inches; width of pair, 5 feet 6 inches

[See illustration]



No. 308. PAIR WROUGHT IRON GATES

309. LONG DINING ROOM TABLE, LYRE-SHAPED

LEGS AND IRON BRACES

*XVII Century*

650.—

A substantial table of walnut with top in one flawless piece two inches thick. Length, breadth, width, and end projections are all practical dimensions. The supports are proportionately heavy, lyre-shaped and braced with heavy stretchers. Certain details of the legs, also the tongue-shaped drops just under the header, are essentially Spanish. The bracing irons are in the form of long graceful scrolls with spindled centres. As was the custom in making large Spanish tables, legs and top are designed to be easily taken apart. Perfect condition, unrestored.

Height, 2 feet 9 inches; length, 8 feet 10 inches; width, 2 feet 10 inches

310. LARGE PLATERESQUE FRAME FOR A STATUE,

CARVED AND GILDED

*XVI Century*

550.—

A magnificent Plateresque motif at large scale with a central niche flanked by broad pilasters. The composition is crowned by a richly carved frieze with a head in a medallion at each end, almost in the round. That to the left portrays the Empress Isabel and that to the right the great Emperor Charles V. Below the niche which fills more than the upper half of the total height there is a projecting polygonal shelf; the compartment under it may once have been fitted with doors; now it is hung with cut green velvet curtains. The shelf interrupts the pilasters in a curious way, showing that the compartment was destined for some special purpose and was made to measurement. The sides of the niche are splayed, and their elaborately carved and gilded surface looks like worked metal; at the top of the recess is the conventional shell motif. In the beautifully carved ornament of the piece human and animal forms figure more than plant; that is to say, it is Spanish Plateresque, not Italian Renaissance, always bold and full of action, and might have come from the hand of the master Berruguete himself. This important piece, not being a strictly ecclesiastical furnishing, was probably destined for the oratory of some sixteenth century palace.

Height, 11 feet 10 inches; width, 5 feet 8 inches

[See illustration]



NO. 310. LARGE PLATERESQUE FRAME FOR A STATUE



NO. 312. WALNUT BED OF SPIRAL COLUMNS



311. PLATERESQUE OPEN CABINET

00. A remarkably fine piece of furniture composed of Plateresque carving and an iron screen arranged in two tiers separated by a drawer. The balusters employed are of the type called in Spain a retablo column; and the several friezes that crown them, also the drawer face, are richly carved with masks, winged beasts and weird figures that lose themselves in delicate tendrils. Particularly noteworthy are the end figures of the upper panel and the carving on the applied columns at the return to the wall. In the lower void, which masks a radiator, is a delicate iron screen of alternate square and twisted bars with Gothic moulded bases. In this piece will again be seen the great possibilities of pine under the touch of a master carver. Age and contact have enhanced this work by giving the wood a tone and a patine comparable to those of old ivory.

Height, 8 feet 10 inches; width, 4 feet 10 inches; depth, 1 foot 8 inches

312. WALNUT BED OF SPIRAL COLUMNS  
WITH DAMASK COVERING

*XVI Century*

00. An imposing piece of the period of Philip II. At the corners are huge columns, seven inches square at the base, beautifully carved above in spiral form and terminating in turned finials. Forming a headpiece is a pedimented panel with carved cartouche in the center featured with the single-headed eagle of the Evangelist holding a small shield. From this headpiece is hung a red damask curtain of the same colour and material as the bedspread. An interesting detail of the construction is the double post at the foot so arranged as to permit the spread to fall uninterruptedly to the floor. The spread is of red Granada damask hung with a long red silk flounce. An important piece, unrestored, and in excellent condition.

Outside length, 7 feet 5 inches; outside width, 5 feet

[See illustration]

[END OF SECOND SESSION]



## THIRD AND LAST SESSION

Saturday January 15, 1927 at 2:15 p.m.

*Catalogue Numbers 313 to 447 Inclusive*

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### 313. FOUR MINUTE BOXWOOD RELIEFS

*XVI Century*

20. — These groups are part of the same miniature series as No. 14. The scenes are: The Visitation; Adoration by the Shepherds; Presentation in the Temple; and the Flight into Egypt. The Virgin and Saint Elizabeth of the Visitation, composed under an arcade upheld by fluted pilasters, are specially delicate in their rendering. In the Adoration, instead of the three classic arches are three thatched canopies, an angel hovering under the centre one; one shepherd has a lamb thrown over his shoulders. In the Presentation three arches again appear with angels under the ends and the Holy Dove under the centre above the Child's head. In the Flight an angel can be detected in the foliage over Joseph's head. The ass's tiny halter of rope is still in place. As catalogued in the Louvre and the British Museum, small boxwood carvings are mostly Flemish or German; but the fact that the Almenas family and others in Spain possess miniature scenes relating to Spanish history, may be considered to indicate that Spanish carvers also achieved the necessary dexterity of hand for carving wood with microscopic fineness.

Each relief, 2½ inches square

## 314. CARVED IVORY PIECE

*XIII-XIV Century*

225.

Probably part of a lute. A strip of richly carved ornament composed of a grapevine, half concealing in its foliage a series of animal figures, among which can be seen a lion with its teeth buried in the flank of a doe, a wolf attacking a woolly sheep, a bird pecking at a bunch of grapes. These motifs are clearly an inheritance from the Romanesque period and can be seen in the carvings of the ivory coffret from Santo Domingo de Silos now in the Burgos Museum, the coffret of Pamplona Cathedral, and the famous Cross from San Isidoro de León now in the Archaeological Museum of Madrid; this last inscribed with the names of the donors, FERNANDO REX, SANCIA REGINA [1037-1065]. But while the design of the Almenas ivory is equally primitive, the crispness of the carving and the naturalistic treatment of the leaves relate it more to the Gothic period and suggest that it could not have been carved before the late thirteenth century. The original purpose is uncertain. While it is most likely that the row of perforations on the upper edge may have received the strings of a lute with this bar as its lower support, at the same time it is not impossible that we have here a piece intended to be corded to a saddle in the same manner as the ivory fragment in the Pierpont Morgan Collection in the Metropolitan Museum of New York.

6¾ by 1¾ inches

[See illustration]

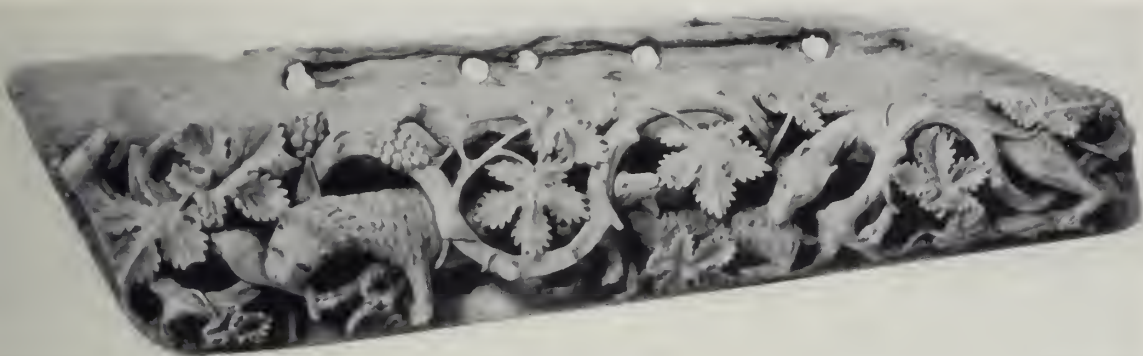
## 314A. JEWELED PENDANT

*Italian, XVI Century*

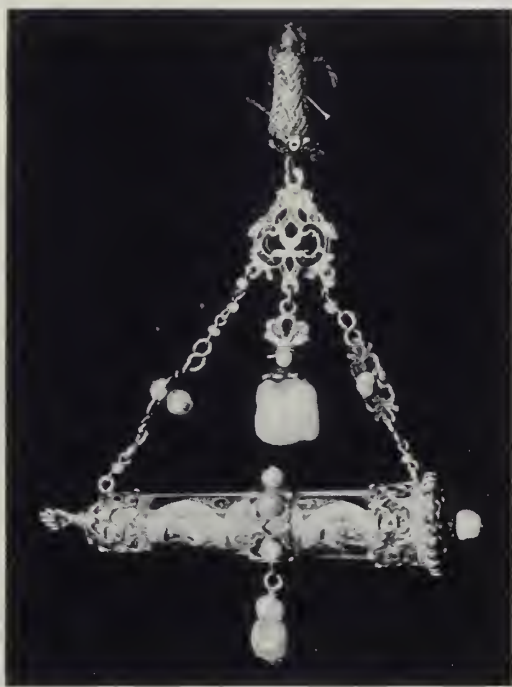
100.

Rock crystal and enameled gold set with pearls, in the form of a quiver—a symbol of love. It is enameled both on the front and the back and encloses a reliquary. Very rare specimen.

[See illustration]



No. 314. CARVED IVORY PIECE



No. 314A. JEWELED PENDANT



## 315. CARVED ROSARY

XVI Century

80.—

Of a light coloured wood, each bead is a remarkably carved head, and each separating disc has on one side a relief of a coiffed nun and on the other the head of the Baptist. The beads are strung on a green silk cord ending in a tassel. A short chaplet like this, of only one, two or three decades, is known as a Camándula, after the Order of Camándula or Reformed Benedictines. Minutely carved beads, or "prayer nuts," first used as terminals to rosaries and later in stringing the entire piece, came into Spain from the Low Lands with other Flemish products in the late fifteenth century. Later the Spanish carvers began to make the same sort of bead, and with equal skill.

Length, 20 inches

## 316. AVE MARIA DRINKING CUP

Toledo, XVII Century

20.—

These greenish glass pocket cups with flattened sides and oval brim, and with the inscription in relief, are known to have been made since the fifteenth century at Cadalso de los Vidrios (glass-works), in the province of Toledo. In the present case the Virgin's name is spelled with the archaic Y instead of the more modern I.

Height, 4 inches

## 317. SMALL RELIEF IN BOXWOOD [FRAGMENT]

XVI Century

60.—

A very animated scene representing the hardships of the Spanish Conquistadores among the cannibals in the New World. In the distance is the caravel that brought the Europeans to the western Antilles, and small boats rowing a number of them to the beach; those already landed are being attacked by naked savages armed with bows and arrows. The fine quality of the carving and an extraordinary knowledge of anatomy is shown in the foreground, where, on a sacrificial altar lies a body which the heathen priest, knife held between his teeth, has just slain. To the right a woman is roasting various human members on a long spit, while over the same fire a child is preparing some small choice morsel *en broche*, the *broche* being the unlucky Spaniard's sword. All these nudes are exquisitely carved, especially the priest, his shoulder slung with bow and arrows. Behind him and facing away towards the missing part of the carved panel is a female figure, probably a queen, seated under a canopy. Another particularly fine figure is that of the

[Continued]

No. 317. *Concluded*

woman nearby with a child at the breast. In the middle distance savages are bringing the wounded Spaniards to the sacrifice. In the distance, where the boats are shown, the wood is cut back to the thinness of paper. This fragment was undoubtedly part of a series of scenes illustrating the conquest of Mexico or Peru.

4¼ inches square

318. DUTCH TABLE CLOCK WITH CHIMES

*XVII Century*

100.— A very fine example of a seventeenth century clock with works encased in glass, flat in form with the dial on top to be seen from above. The metal structure of the clock is covered with a delicate ebony frame, a waved moulding in the manner of old Dutch picture frames. The dial face is of steel with the hands worked in silver. As mentioned the works are seen through the side panels of glass, hence exquisitely chiseled and engraved. To the underside of the clock are fastened the four steel bells of the chimes, held in place by elaborately wrought and perforated bands, gold dipped, as is all the exterior metalwork. This bottom plate sustaining the chimes swings back exposing the silver ornamented base of the works and the signature of the clock-maker, JOHANN BEER. The town of origin is also inscribed but is unfortunately partly obscured by a key plate. The clock is in perfect working order.

7 inches square

319. PAIR SMALL HISPANO-MORESQUE MEDICINE JARS

*Valencian, XV Century*

100.— These two jars, battered but unrestored, are undoubtedly a pair made and decorated by the same hand, yet such were the uncertainties of firing, that one came out with a much more beautiful lustre, *reflejos metalicos*, than the other. The pattern is the allover metallic scrolls and small blue leaves, with a narrow blue horizontal line above the middle; around the brim and again at the base is a lustre band. On the finer of the two jars the decoration is very iridescent and the greenish white surface has a beautiful fine crackle. In ascribing the Hispano-Moresque pieces to Valencia, it is the province rather than the city that is referred to. In the fifteenth century many towns, the most famous being Manises, were engaged in the industry and it is practically impossible to distinguish their wares.

Height, 7¼ inches

320. SMALL MILANESE TABLE BOX COVERED WITH VELVET

*XV Century*

75.— An interesting little cabinet undoubtedly from the same hand as the more important piece, No. 327. The exterior is covered with green cut velvet of minute pattern fastened at the edges with little bronze nails of the period. Behind a let-down lid is revealed an interior of diminutive drawers of cedarwood faced (as well as the lid) with nickel engraved and gilded; in Spanish, *nielado*. The lid scene depicts, with a rather Japanesque touch, an old walled town with a large tree in the foreground; on each little drawer and on the central compartment are vignettes of towns, surrounded with festoons and garlands.

Height, 8 inches; length, 9 inches; depth, 7 inches

321. ENAMEL PRICKET CANDLESTICK

*XIV Century*

80.— This candlestick, of gilded iron and champlevé enamel, is composed of six separate pieces held together by a rod passing through them and riveted to the base. It is this base or tripod that retains most of the original enamel, gilding, and incised decoration; also on the inside of the drip cup the enamel is intact, but on the stem, so often clasped by the hand, it is torn away. The colours are blue, red, green, yellow and a few touches of white. Candlesticks of this form were never made in pairs.

Height, 9 inches

322. METAL WALL CLOCK

*Late XVI Century*

140.— The earliest examples of this kind of clock having come into Spain from Holland, later ones made by Spanish clock-makers continued to be known as Dutch clocks [*relojes holandeses*]. This one is designed in the style of Herrera, Philip II's architect who so frequently used the pyramidal finial. Further proof of its Spanish origin is in the naming of the two mighty warriors engraved on the sides—CARLOS and DABID [the inveterate Spanish B for V]. The weights are suspended on heavy silk cords, and the iron wall bracket is designed with two delicate spindles and shields. The tradition in the family is that this clock once hung in the royal apartments of The Escorial.

Height, 20 inches



323. RECTANGULAR SEWING-BOX

*Late XV Century*

00. Lady's carved sewing box [*costurero*] with iron handles at each end and three drawers. Each of the four sides is adorned with *à jour* quatrefoil panels. Spanish ladies, when sewing, either sat on cushions on the floor or on very low chairs, generally in the open patio of the house screened from the outer world. Their sewing box was carried by the servants and placed on the floor before them.

14 by 18 by 9 inches

[See illustration]

5-600.

A bishop in the game of chess. On each side of this rare piece is carved a crouching gazelle with a leafy sprig in its mouth, and on the taller, or front face, a man standing clad in long tunic and with a falcon on his wrist; above him the slanting top of the piece is carved with the purely Arab split leaf pattern. On the reverse or stepped face the upper surface is filled by a seated figure in the round, clad in the single tunic and with both hands resting on the knees, while the lower or projecting surface is filled with a rabbit. All faces of the chess-piece are bordered by a twist or rope pattern. In the style of its figures and ornament, this ivory, which is of unquestionable Spanish origin, shows strong Mozarab influence. The foliate and animal motifs such as the gazelle and rabbit, so characteristic of Islam, found their way early into all Spanish art. The human figure on the other hand was not combined with them as a rule unless the ornament was designed for Christian employers. This chess-piece was therefore made for a Spaniard, a prince probably who had learned the profound Oriental game from the invaders. Chess was the pastime *par excellence* of princes. So esteemed was it at the court of Alfonso the Wise [Alfonso X of Castile and León] that he ordered his scribes and illuminators [most of them Mohammedans, by the way] to make him a book which would show all the possible moves of the game. This LIBRO DE AJEDREZ, now one of the most prized possessions of the library of the Escorial, shows Alfonso el Sabio enjoying the game with various Arab princes as his adversaries. The few other chess-pieces of this remote epoch and which belong to the Louvre Museum are discussed in the monumental publication, *Die Elfenbein Skulpturen*, Volume IV, by Professor Doctor Adolf Goldschmidt of the University of Berlin.

Height,  $3\frac{1}{4}$  inchesBase,  $1\frac{3}{4}$  by  $1\frac{1}{4}$  inches

[See illustration]





No. 324. MOZARABIC IVORY ALFIL OR ARFIL



325. STEEL CABINET BOUND IN LEATHER

*Milanese, XVI Century*

1100.

The interior of the cabinet is steel damascened in gold, with gilded bronze statuettes in the niches. It was made by an artist working in armor and is one of the best specimens of its kind. The leather exterior has a design representing a landscape with castles.

Height, 15 inches; width, 18 inches

[See illustration]





NO. 325. STEEL CABINET BOUND IN LEATHER [TWO DETAILS]

## 326. MUDEJAR CHESS-BOX WITH INLAY

*XV Century*

100. A good example of fifteenth century Arab-Christian work in Spain. Practically the entire surface is richly inlaid with box and cedar, following strictly geometric patterns; about the only Christian touch is the base mould. The top is laid off in a chess-board from which it is evident that the box was set upon the floor and the players gathered around it on rugs or cushions. These ancient chess-boards, either with a box or pair of drawers below for the chess pieces, are not uncommon, but the ivory pieces, unfortunately, are no more to be found.

Height, 11 inches; length, 26 inches; width, 14 inches

## 327. TWO CARVED PINE PANELS FROM CUENCA

*XVI Century*

500. These two panels, formed of two boards each, represent a splendid bit of carving in the Berruguete manner. At the base are two grotesques back to back and seated each on a masque. They hold horns of plenty, above which is a vigorous nude placed diagonally and filling the upper part of the panel. All the figures are seen in profile. What would be the lower members of the grotesques terminate in leafy stems and tendrils, making graceful decorative lines. One of the nude figures is very boyish, the other older and bearded; both appear to be darting through the air and are attacked by eagles. In short, these panels represent a decorative idea quickly and brilliantly executed. The great sculptor Alonzo Berruguete is known to have worked in Cuenca, in whose cathedral his beautiful doors to the Sacristy may still be seen. These panels, so like him in style, were part of an altar in one of the churches of that city.

4 feet 9 inches by 29½ inches

## 328. PAIR GILDED TRACERY OVERDOOR PANELS

*Late XV Century*

400. Characteristic pieces of "Catholic Sovereigns," Gothic with inter-twined segments of circles forming the basis of the design. These panels were used as overdoors and are backed with red velvet edged with galloon. [Freely restored.]

Length, 4 feet



329. PAINTED FRAGMENT OF A FRIEZE BOARD

*Burgos, XIV-XV Century*

70. This piece containing two complete motifs is framed in a gilded rope mould. The scalloped arch embracing the figures is typical of Burgos ceiling painting. Two knights with long lances are dashing into the tournament; the one on a black horse is against a reddish ground, the other on a grey mount is against a black ground; ochre is the only other colour used. The space between the arches is filled with grotesque and leaf ornamentation laid on in red on black. Those who have had the good fortune to visit the renowned monastery of Santo Domingo de Silos will recognize that the piece here presented is contemporaneous with the remarkable ceiling still intact which covers the beautiful cloister. The Silos example is assigned to the late fourteenth century and is one of the best preserved Goth examples in Spain, one side of it never even having been re-touched. No doubt many similar ones were made about the same time throughout the province, examples, or rather fragments, having been found as far south as Aranda de Duero. The Silos ceiling is illustrated and described in *Decorated Wooden Ceilings in Spain*, by Byne and Stapley.

41 by 13 inches

330. PAINTED PANEL—SAINT JOHN IN A GILT

COPPER TABERNACLE

*Italian, XVI Century*

0. The gilt tabernacle has moulded corners supported on fluted pilasters and a plinth painted with escutcheons. The panel shows St. John as a child holding his cup for the water that springs from the side of a rock—a reference to Christ as the Fountain Head. Written on the back of the panel in pencil is the signature, CESARE DE SISTO FEC.

Panel, 6 by 8 inches

Tabernacle, 13 inches high

331. PANEL PAINTED IN TEMPERA

*Aragonese, XV Century*

75. The shape and composition suggest that this had been the predella of a retable, and its subject would be explainable by the main painting. A row of heads and back of them a greenish-blue sky and a few little trees on distant hills. The faces measure about one inch and the features are outlined in a dark umber. In the centre is a

[Continued]



No. 331. *Concluded*

turbaned figure who appears to be counting off on his fingers those who pass before him; on his left apparently are those whom he has judged favourably and among them can be distinguished two crowned queens, a nun, and five male figures, one of them bare-headed. This group is much interested in the fate of those to the right, six male figures who are looking apprehensive as to their fate, all except the last, who swings an axe high above his head. The others have their hands clasped in appeal; one immediately in front of the judge wears an ermine collar. Most of the robes are red; a few blue and one yellow are also introduced. Towards the right, where the paint is scratched away one can see the heavy preparation of stucco and hair. This interesting panel is enclosed in a frame that was used as a shallow shelf. Of an epoch with it is the painted moulding of a gilded tendril enclosing quatrefoils. The little iron brackets at the end are a century later and the rest of the frame is modern.

Height, 5 inches; length, 3 feet 8 inches

332. PAINTED MINIATURE

*By El Greco [1548?-1614]*

1100. Very few paintings at this small scale by El Greco are known—two in the possession of the Hispanic Society of America, painted, like the Almenas, on vellum, and a miniature panel in the collection of the painter, Don Ignacio Zuloaga. The Head of Christ, both in breadth of treatment and in restrained colouring, resembles El Greco's larger paintings of the same subject. The head is surrounded by a close nimbus, the hair and beard are very dark, and the whole is enlivened by a touch of red drapery around the shoulders. The miniature is signed on the back in Greek letters, similar to the signature on various large canvases, the St. Jerome as Cardinal, now in New York, to mention but one instance. The miniature and its small moulded ebony frame are set within a larger ebony frame adorned at each corner and in the center of each side by a faceted crystal mounted in bronze filigree. Signed.

Miniature, 2 by 3 inches

*Note:* The renowned authority on El Greco, Don Manuel Cossio of Madrid, has just added to his original work on the painter two small books embodying the result of his latest investigations—*Lo que se sabe de la vida del Greco*, and *El Entierro del Conde de Orgaz*. In the first of these he has established definitively the date of the painter's death as 1614, not 1625.

[See illustration]



No. 332. MINIATURE BY EL GRECO

333. VOTIVE PANEL PAINTED IN TEMPERA, AN ECCE  
HOMO ON ONE SIDE, THE VIRGIN ON THE OTHER

Valencian, XV Century

750.—

An important Valencian primitive from the atelier of, if not by, Bartolomé Bermejo. On each side the gold ground is stippled with small motifs, and one of the haloes, that of the Christ, appears to have lettering. The Savior's face is dark in tone, the eyes black, each lash painted separately; the black beard is scant, and the hair falling to the shoulders is confined by the crown of thorns whose pricks have drawn blood. In the robe is the only bright colour, a fine crimson tone. The face is not unlike the Ecce Homo by Bermejo in the Museum of Vich. The Virgin is a specially lovely piece of work. The gentle face is painted with hardly an attempt at modeling, is framed in a white wimple over which is arranged the dark blue veil that falls on the shoulders, leaving only a small bit visible of the red robe. The downcast eyes are fringed by long lashes. There is equal simplicity in the painting of the long fingers of the hands meeting in prayer. Across the bottom of the panel is a band of Gothic lettering of which only the first word is legible, REGINA. . . . This important painting is mounted on a Gothic stand-ard consisting of frame, shaft and base, all gilded over linen prepared with size. The base flares out and takes the moulded form of a metal chalice base; the shaft is filleted and moulded, and the actual frame to the picture has at each side a colonnette topped with a cusped pinnable. In the center of the top rises a rich motif of tracery and flamboyant cusps. Aside from the merit of this work and its probable author it is to be noted that it has never been re-touched, not even cleaned.

Height, 3 feet 4 inches

*Note:* Now that Spanish primitives are receiving attention from critics and collectors, Bartolomé Bermejo is being recognized as one of the foremost painters of the late fifteenth century. Likewise as one of the earliest in the Peninsula to paint in oils, he is chiefly known in the United States as author of the beautiful Santa Engracia in the Gardner Collection, Boston. In the Prado of Madrid he is represented by the important Santo Domingo de Silos [painted in oils before 1471], and in the Royal Palace, Madrid, by the portrait of Queen Isabella the Catholic, which he painted in Barcelona while she waited there to receive Columbus and hear his report on his discovery. Equally well known is the fine Ecce Homo in the Episcopal Museum of Vich. In the Almenas residence in Madrid is one of the few signed works of the master—an exquisite little Virgin with the Child at the breast.—*La Virgen de la Leche.*

[See illustration]





NO. 333. VOTIVE PANEL PAINTED IN TEMPERA





334. TWO PAINTED PANELS FROM THE CHURCH OF  
SAN ILDEFONSO, HUSILLOS

*Province of Valencia, XV Century*

These two painted panels in their frames of Gothic tracery formed a part of the reredos of the important altar of the church dedicated to San Ildefonso [Alfonso] of Toledo, his effigy, No. 261, having been the centre of the piece. In the left panel we see the Virgin bestowing the heavenly chasuble upon him, according to the legend that, in acknowledgement of his defence of her virginity, she appeared to him in the Visigothic Cathedral of Toledo and placed a chasuble of heavenly tissue on his shoulders. The background suggests the altar in the present Cathedral, which is said to stand on the very spot of the miracle. The Virgin in celestial blue robe is accompanied by three angels, one of them with the crozier and the other with the mitre which are to be given to the Visigothic Bishop. The Virgin's dress is an interesting bit of silver *estofado* and the same shows in the lining of the chasuble. The second panel represents Ildefonso among the Doctors, arguing some point of doctrine, these latter seated on benches that show the Moorish trefoil opening. The Bishop is seated on his episcopal throne, dressed in vestments of rich gold *estofado* treatment, and his mitred head surrounded by a gold halo. The lower part of these panels has been scorched on the surface by the candles of the altar and has been retouched; all above is intact. The two are very interesting examples of Castilian primitive painting.

Height, without frames, 39 by 21 inches

## 335. SMALL PAINTED RETABLE

*From Calatayud, XVI Century*

750. An interesting example of early sixteenth century painting from a church in Calatayud [Aragon] with a gilded Plateresque frame. In general the composition consists of three stages crowned by a cornice and circular lunette. The central or principal stage is dedicated to the mitred Abbot, later canonized, who sits on his abbatial throne, crozier in hand. To the left and right are panels of similar size in which the Abbot is depicted as a young man. Drawing and colouring are exceptionally pure and the figures further set off by a rich background of stenciled gold. In the upper stage the central panel is dedicated to the Crucifixion, but those to the side are inspired by incidents in the Abbot's life; to the left he is seen preaching; to the right he lies on his death bed receiving the Last Sacrament. The panels are full of human interest and serve as documents for costume and setting. The lower stage is in the form of a predella, the central panel dedicated to Christ arisen, those to the side to the Virgin and St. John. To the extreme left is Santiago, patron saint of Spain; to the right the Abbot in his old age.

Height, 6 feet 6 inches; width, 4 feet 8 inches

[See illustration]



No. 335. SMALL PAINTED RETABLE

## WOOD CARVINGS

### 336. ALABASTER RELIEF

*By Gaspar Becerra, XVI Century*

400.

THE VIRGIN. This charming relief will be at once recognized as very Italian in feeling and is fittingly presented in a Renaissance tabernacle. The Virgin turns slightly from the front, gazing down with fond maternal expression on the child Jesus, held under the left arm and the infant, St. John, gathered to her under the right, the two embracing. In the Virgin's right hand is a half-closed book, her finger marking the page. The tabernacle is of walnut, unpainted. It stands on a paneled and moulded plinth, has two free-standing colonnettes with little Ionic columns, and a plain cornice. The columns are fluted above and the lower third is faceted.

Height of carving,  $12\frac{3}{4}$  inches  
Tabernacle, 25 inches

*Note:* Gaspar Becerra [born 1520] studied in Italy and for some time after his return to Spain worked in marble before turning to the more Spanish medium of polychrome wood.

### 337. POLYCHROMED WOOD HEAD OF A GIRL

*XV Century*

325.

This bust of a *santa* was made to hold a sacred relic, probably a bone of the saint represented, and the head was consequently hollowed out from behind. The hinged lid is missing, revealing the cavity painted blue and sprinkled with stars. The head is of beautiful classic type with the carving of the hair following the convention of the marble sculptors, indicating Italian influence. The painting is in fair condition.

Height, 13 inches

[See illustration]



No. 337. POLYCHROMED WOOD HEAD OF A GIRL



338. TWO POLYCHROMED WOOD STATUETTES

*XV Century*

1200.

~~THE ANNUNCIATION.~~ Two graceful little carvings which express the same delicate and tender charm as do similar figures in a Memling painting. Both figures are kneeling, the Virgin's exquisitely carved hands are clasped, the Angel's crossed on the breast. The Virgin wears the usual blue mantle over a gold robe, and on her hair is a folded kerchief. Wherever the gilding remains, it has the quality of fine old crackled porcelain.

Height, 10½ inches

[See illustration]



No. 338. TWO POLYCHROMED WOOD STATUETTES

339. GOTHIC FRAME AND CARVED BOXWOOD RELIEF *XV Century*

300.—

Remarkable minute carving enclosed in a still more remarkable frame. The panel, a *piedad*, is exquisitely carved in boxwood. No detail was too small to be represented with the most consummate skill, as witness the clasped hands of the Virgin, the garments of the Marys of Gothic cut, the coif of the Mary in the lower left corner, the design of the halo and the distant landscape and walled town. In patine the piece has all the quality of old ivory. Most unique as a Gothic conceit is the frame; it is composed of a simple border ornamented in geometrics retaining faint traces of colour decoration. At the top, as if peering over a barrier, are four interesting little heads, each quite different as to visage and dress, that to the right obviously a monk. Here, too, traces of polychrome and gold still exist. A piece in excellent preservation.

Height, 10 inches; width, 7 inches

[See illustration]

340. PAINTED AND GILDED STATUE OF SANTA BARBARA

*Burgos, XV Century*

1600.—

Santa Barbara is here represented crowned and with a chalice and wafer, in reference to the belief that she could save the faithful from sudden death, that is to say, before the last sacrament could be administered. Head and hands are specially graceful. The type of the head suggests the statue to be the work of one of the many Flemings who flocked to Burgos in the XV century in the wake of Hans of Cologne [Juan de Colonia], who was architect of the great cathedral building there. The technique of the early polychromy can be easily made out, the statue having been covered with linen cloth applied with size, then plastered, and on it the gold or paint. A fair amount of gold remains on the crown and the mantle, which has a dark green lining. Included with the figure is a carved wooden canopy of the same period, with intertwined arches and tracery and with side colonnettes and pinnacles, all richly gilded.

Height of figure, 2 feet 9 inches



No. 339. GOTHIC FRAME AND CARVED BOXWOOD RELIEF

341. PAINTED AND GILDED BUST

*XVI Century*

300. "EL PADRE ETERNO." The usual bearded figure with long thick hair encircled by a gold crown, and holding the globe of the world. The hair is painted grey and the eyes black, their alertness increased by the salient upper lid. Both in the face and the thin sensitive hands there is close study of nature, and the expression is most benign. A blue mantle, once gold-lined, is thrown back over the shoulder and fastened at the breast by a large cabochon brooch; the gold border is carved to simulate a jeweled galloon. The bust is placed on a base covered with old cut velvet, dark blue.

Height, 16 inches; base,  $4\frac{1}{2}$  inches

342. POLYCHROMED WOOD STATUE OF ST. CATHERINE  
OF ALEXANDRIA

*XV Century*

1800. Like Santa Barbara, Santa Catalina was a great favourite with Spanish painters and sculptors. She is here represented with the sword typical of martyrdom and the book indicating her great learning, by virtue of which she is the patroness of schools and colleges. A graceful standing figure, young, beautiful and crowned, her feet rest upon the body of the pagan tyrant Maximinio who persecuted her and whom she defeated in argument. The saint's dress was originally gilded, but at some remote time the gilt was scraped and substituted by dark green and umber paint; her attributes of sword and book, however, still retain traces of gold. The hands are particularly sensitive and beautiful. Included with the figure is a carved wood canopy of the same period, with side pinnacles and colonnettes and a projecting hood of tracery, all richly gilded.

Height of figure, 2 feet 8 inches; with canopy, 4 feet 9 inches

[See illustration]





No. 342. POLYCHROMED WOOD STATUE  
OF ST. CATHERINE OF ALEXANDRIA

343. TWO PAIRS CARVED AND GILDED ANGELS

XV Century

200. —

The four angels apparently formed part of a retable, their knees bent and robes flying as if just alighting from their passage through the air; wings are missing. The faces are more or less the same blond type with gilded hair. There is a variety in the robes; one wears the ritual dalmatic, another a cape fastened at the breast and thrown back, while the other two have simple tunics caught close to the body by long gold ribbons that cross and re-cross. Gold was profusely used in the robes and there remains besides traces of elaborate *estofado*.

Height, 19 inches

344. PAIR PAINTED AND GILDED ALABASTER MEDALLIONS

By *Damián Forment*, Early XVI Century

3400. —

These are beautiful deep pieces of Ebro alabaster, the ground cut back leaving the heads and garlands in three-inch relief. One is an idealistic representation of Saint Agnes with her emblem, the lamb; the other a strikingly realistic head of St. Jerome [*Jerónimo*] as the patron Saint of students with his book before him. In the background appears the red Cardinal's hat, and most beautifully worked into the frame is the paw of the lion from which he extracted the thorn. In the wreath are scorpions, referring to his sojourn in the desert of Calchis, where, to use his own words, "he lived with scorpions and wild beasts." On both medallions there is some specially beautiful work in the hands and the male head is the *ne plus ultra* of Spanish realism.

Diameter, 20½ inches

*Note:* Damian Forment, greatest sculptor of the Aragonese school, died about 1541. Born in Valencia, he went to Zarázoga in 1509, where he was influenced by the work of the Italian, Giovanni Moreto. His principal works are: The Grand Retables of the Cathedral of El Pilar, of the Cathedral of Huesca, of Poblet, of Barbastro, and so forth. In the plinths of these retables, portrait medallions enclosed in a Della Robbia wreath are a frequent motif. To quote a contemporary: "Damian's retables are pictures in wood and stone equalling Ghirlandaio in harmony of color and in graceful story-telling."

[See illustration]



NO. 344. PAIR PAINTED AND GILDED ALABASTER MEDALLIONS

2000. The ~~Padre~~ *Padre Eterno* is represented seated. In the left hand He holds the globe of the world, while the right is raised in benediction. There is a lingering of the fourteenth century in the carving of the sinuous folds of the drapery, and a still earlier epoch in the stippled background of gold with its pattern of tiny circles. The gilded canopy is an exquisite piece of work of the best period of the Gothic retable workers. This is one of the many instances of the late penetration into Spain of the changes that art underwent. Primitive Byzantine works were executed in the apogee of Gothic, and Gothic lingered in the full Renaissance period. This figure was made for the Monastery of Qejana, near the town of Arurio, an important religious foundation of the Condes de Ayala, and suppressed in the early nineteenth century.

Height, 3 feet; width, 1 foot 3 inches

[See illustration]





No. 345. CARVED WOOD STATUE WITH CANOPY



346. POLYCHROMED WOOD STATUE

By Alonso Berruguete, XVI Century

400. —

The *Padre Eterno* is a standing figure three-quarters life size, of great dignity, recalling the impressiveness of Michael Angelo's statues. The weight, resting on the right hip, gives a pleasing curve to the body. The right hand is raised in benediction and the left holds the globe of the antique world, meaning the globe of the pre-discovery epoch when Christianity spread over Asia, Africa and Europe only. On the head is an elaborate crown with jeweled band and surmounted by a gold ball. The face, while of the general patriarchal type, shows close study from a very interesting living model. The long dark tunic is caught in at the waist by a knotted girdle, and the mantle, which retains much of its gold, is pushed well to the back. The polychromy in general is in excellent condition.

Height, 3 feet 8 inches

*Note:* Alonzo Gonzalez Berruguete (1489-1561) was the greatest sculptor in wood and stone of the Spanish Renaissance. After a visit to Italy where he is supposed to have studied under Michael Angelo he returned to Spain and settled in Valladolid in 1523. His atelier (*taller*) was a feverishly busy place and produced innumerable retables and triptychs for the churches and monasteries of both the city and province of Valladolid. Few of these works remain *in situ*, but magnificent portions of them are preserved in the Valladolid Museum, and their personal conception, vigorous technique and brilliant colouring produce a powerful emotion on the spectator. Berruguete is elsewhere represented by the retablo in the Irish College at Salamanca, the stalls or *silleria* of Toledo Cathedral, and the marble tomb of Cardinal Tavera in the Hospital de Afuera in Toledo. Among those of the Valladolid group most influenced by him may be mentioned Juan de Juni and Gregorio Fernandez. The best publication on Berruguete is Don Ricardo Orueta's *Berruguete y su obra*, Madrid, 1917.

[See illustration]



No. 346. POLYCHROMED WOOD STATUE

347. POLYCHROMED WOOD STATUETTE OF THE

VIRGIN KNEELING

*By Gil de Siloe, XV Century*

850.— This little figure of the Virgin is an exquisite sample of Siloe's art. The young mother, richly gowned, kneels in adoration, the whole attitude both graceful and natural. The charming face retains its fresh blond tints and is adorned by a fillet of pearls binding the forehead and another at the neck. At the shoulder a scarf is ingeniously draped over the long gilded tresses to keep them from falling forward. There is a splendid sweep of the draperies from whatever angle they are viewed. The full skirt brought forward and spread like a mat to receive the Child (missing) permitted the display of a series of deep folds from the hips down and forward. The dress is richly gilded and lined with crimson. Innumerable interesting details of costume are to be noted; the deep cuffed sleeve slit to show the puff of the undersleeve, the fine handkerchief, the *gant pendant* made fashionable by the glove makers of Segovia, the girdle tasseled at the ends; and the rosary around the left wrist.

Height, 16 inches

*Note:* Gil de Siloe, besides being the sculptor of the alabaster tombs of Juan II and his queen in the Cartuja at Miraflores, was also the finest wood carver of the Burgos group. In 1489, by order of Queen Isabella, he made the grand retable for the same monastery, which is described by the late Emile Berteaux in Michel's "Histoire de l'Art", as a piece of jeweler's work, the wood seeming like enamel and gold. Comparison with Siloe's figures of the Virtues that adorn the royal tombs at Miraflores shows the Almenas pieces to be almost identical in composition.

[See illustration]

348. SANTA VERÓNICA IN ALABASTER

*By Alonzo Cano, XVII Century*

400.— Veronica, the woman recently converted to the faith, who wiped with her veil the drops of agony from the Savior's face as he bore His cross to Calvary, is here represented seated and showing the veil with the sacred image impressed on it. From the head down she is draped in flowing garments, edged with gold. The face is delicately beautiful and compassionate, with the eyes realistically painted. The figure on the veil is lightly outlined in red. As the

[Continued]



No. 347. POLYCHROMED WOOD STATUETTE  
OF THE VIRGIN KNEELING

No. 348. *Concluded*

cathedral of Jaén, some fifty miles north of Granada, claims to possess the Verónica veil in its treasury, it is probable that this statuette was made for the same place.

Height,  $7\frac{1}{4}$  inches without the velvet base

*Note:* The name of Alonzo Cano, painter and sculptor, (1601-67) is most closely associated with the city of Granada in whose cathedral there will remain many fine examples of his work. His first material was marble or alabaster, but in Seville he became enamoured of the rich polychrome effects obtained by Montañes, and entered his atelier (*taller*). His own productions in this field, the Adam, Eve, and St. Paul at Granada, and the San Antonio at Murcia, to mention but a few among many, are considered gems of their kind; at the same time, he never abandoned alabaster as a medium both for small and large statues.

349. POLYCHROMED AND GILDED STATUE OF KING FERDINAND  
THE CATHOLIC

*Late XV Century*

800. The king is represented as a Roman Emperor in armour, half life size, standing, and reading from a book held in the left hand, the right grasping a sceptre [this is missing]. Under the corselet is a short black tunic, long-sleeved and edged with a gold border. Falling back from the shoulder to the ground is a mantle gilded and lined with ermine; the hair corselet and knee guards are also gilded. The statue bears close resemblance to the kneeling effigy of Don Fernando el Católico [also in armour] on the High Altar of the Royal Chapel of Granada, ordered by Fonseca from Felipe Vigarni [see Number 357]. Don Fernando, known in America in connection with Queen Isabella as patron of Christopher Columbus, is here shown not as a mature hard-working sovereign but as the young prince newly-married to the girl queen of Castile. Being hereditary Prince of Aragon, this marriage in 1475 united under one rule all Spain north of the Moorish kingdom of Granada. By unlimited personal effort Ferdinand and Isabella conquered the Mohammedans and entered Granada in triumph on January 2, 1492. Columbus, in his diary, claims to have accompanied them. This victory saved all Western Europe for Christianity. A special Te Deum was sung in St. Paul's, London, by order of Henry VII, and the pope bestowed upon the Spanish royal couple the title of the Catholic Sovereigns [*Los Reyes Católicos*].

Height, 2 feet 10 inches

[See illustration]





No. 349. POLYCHROMED AND GILDED STATUE  
OF KING FERDINAND THE CATHOLIC

950.—The typical and accepted personages of the Entombment of Christ are grouped under rudely blocked-out tree and foliage forms. Joseph of Arimathea and Nicodemus are about to deposit the body of the Savior in a gilded tomb. Over Him bends the Virgin and lifts His hands to her lips; behind and sustaining her, stands St. John, blond and bareheaded, while near-by are two of the Marys, one of them holding her jar of ointment. Completing the composition, Mary Magdalene sits in front of the tomb in the immediate foreground. She too holds the jar of balm, and it is interesting to note this example of how the later Gothic artists never failed to insist on supplying the holy women with this attribute which, according to St. Luke, they did not carry until they went to visit the tomb on the morning of the Resurrection. The Virgin is clad in her traditional blue mantle, St. John in red, Mary Magdalene in greyish green. All the females wear heavy rolled turbans from which a scarf hangs. More Oriental still is the costume of Joseph of Arimathea and his companions: high peaked hats wound with a scarf, short sleeve jackets over long flowing under-sleeves, high leather boots, red hose. The garments of all the figures are edged with a gold border. This group, both in execution and in the noble pathos imparted to the scene, can be ranked with the famous Entombment in the convent of San Jerónimo in Granada, attributed to Becerra. The group is set in a flamboyant Gothic triptych gilded with a central projecting canopy adorned with pinnacles and crockets. On the narrow side panels under a carved pointed arch are the painted figures of a pope and a saint, on a gold background. The pope wears the three-storied tiara moulded in stucco, and carries the almoner's bag. His long red robe is bordered with ermine and under it is a green tunic with long sleeves. On the right panel is a young saint with moulded halo, and holding a crossbow and three arrows. His green cloak is lined with red and thrown back over the left arm, disclosing the under tunic with ermine band and the red hose. Both figures stand on a tiled floor of black and white squares. The paintings are probably Valencian of the late fifteenth or early sixteenth century, and attributed to the atelier of Bermejo.

Height of group, 20 inches; of canopy, 4 feet high

Sculpture, 3 feet 3 inches wide

## 351. CARVED WOOD GROUP

*XV Century*

50. THE ADORATION. Joseph and Mary under the rustic thatched canopy receive the Three Kings with their gifts; one of these, Belshazzar, being black in conformity with the mediaeval tradition. The Virgin's gold chair has claw feet of Roman type; her robe was once gilded but only a few traces of the gold and blue show. The painting and gilding were laid on a coarse linen covering applied to the wood with size according to the earliest methods. Innumerable interesting details of costume have been minutely carved, such as the tassels, fringe, jewels and embroidered scrips of the Wise Men. Every head in this important group, and especially that of the Ethiopian king, is an intensely interesting study.

Height, 2 feet 8 inches

## 352. GILDED WOOD STATUETTE OF THE VIRGIN

*Flemish, XV Century*

500. Seated in the bend of the Mother's right arm, is the Infant Jesus with an open book, while in her left hand she holds a stiff little bouquet. The broad face is surmounted by a two-coloured kerchief twisted like a ring or crown. The entire statue is gilded save for the black and white chemisette and the black lining of the mantle. This, retaining all its gold, has a border of Gothic letters painted red, in which the sacred names can be made out. On the back is the Antwerp impress. The statue is provided with a five-sided walnut base, a band of Gothic pierced carving set against a gold backing and finished top and bottom by simple mouldings. [The lower moulding in this case is a restoration.]

Height, 14 inches; base, 5 inches

353. POLYCHROMED AND GILDED STATUE OF SAINT MICHAEL

KILLING THE DRAGON

*XV Century*

400.— Saint Michael is represented as a youthful knight in armour and a flowing red cape trimmed with gold. He stands and is about to transfix the prostrate monster which he has succeeded in overturning, its feet in the air. The winged Satan is intended of course to be of very terrifying aspect—huge jaws open and long red tongue projecting. As a contrast, Saint Michael looks calm and unfrightened. His heavy blond curls are held in by a gold fillet, and thick gold again appears on the knee and elbow caps and on the belt. There is a charming Gothic simplicity about this piece.

Height, 4 feet

[See illustration]



No. 353. POLYCHROMED AND GILDED STATUE OF  
ST. MICHAEL KILLING THE DRAGON



354. RELIEF OF ST. JEROME IN THE DESERT

By Gaspar Becerra, XVI Century

350. —

Saint Jerome, self scourged and mortified, is praying at his rocky altar in the desert. His gaunt body indicates extreme extenuation after his fastings and discipline, and his eyes are raised in desperate supplication. On the altar is his book of the Gospels. The background is in dark bronze tones, the trees taking fantastic shapes as if of menacing monsters. At his feet is his emblem the lion. This sculpture is very similar in composition and colour to the same sculptor's well-known Saint Jerome in Burgos Cathedral. It is mounted on a base covered with sixteenth century cut velvet.

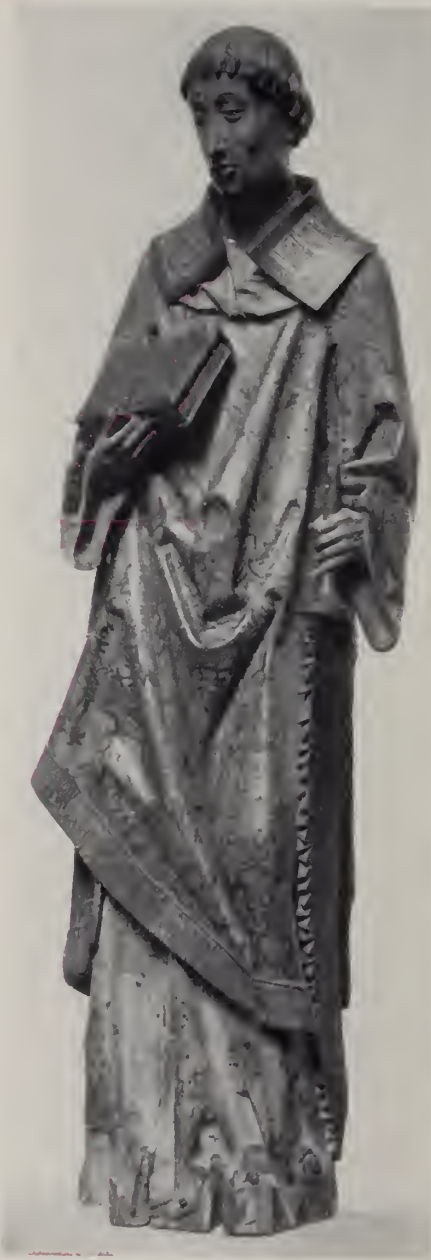
Height, 17 inches; base, 6 inches

*Note:* Gaspar Becerra, born about 1520, was perhaps the most noted carver in wood, after Berruguete. Like him he studied in Italy and, after working awhile in colorless marble, came back with enthusiasm to the Spanish *estofado* or polychrome wood sculpture. The most complete extant piece of his work is the retablo at Astorga Cathedral, which, according to Dr. Carl Justi, is endowed with "ideal beauty and dignity."

[See illustration]



No. 354. RELIEF OF ST. JEROME IN THE DESERT



A male Saint tonsured; in his right hand a closed book and in the left the instrument of his martyrdom—a sword with jagged blade. Over a long white tunic with gold pattern, falls his gilded dalmatic edged with the alternate black, white and gold fringe that was so much used in Spain. The collar is embroidered in gold on a black ground. This important figure is unusually beautiful in proportion and line; the slight bend of the body being full of Gothic grace and the vigorously modeled head and hands showing the deep feeling and spirituality of the best of the Castilian saint-carvers [*imagineros*]. The canopy forming part of the composition is a combination of Gothic and Plateresque. The portion behind the figure is arranged in three panels with tracery at the top. The actual canopy is of flamboyant detail with simulated vaulting behind. The base is in the form of a pendant with pure Plateresque detail.

Height of figure, 3 feet 5 inches  
Total height, 5 feet 6 inches

No. 355

[See illustration]



No. 355. POLYCHROMED WOOD STATUE OF A MARTYR [Detail]

356. GROUP FROM A CALVARY, IN GOLD AND POLYCHROME

*Attributed to Juan de Juni, Middle XVI Century*

1500.

This piece of sculpture was part of a Crucifixion, the rocky front slope of the Calvary Hill on whose summit rose the Cross [now missing]. Placed up the slope in a most satisfying composition, are ten figures, all thus made important without effort on the artist's part; they divide naturally into the traditional grief-stricken group of the Three Marys accompanied by Joseph of Arimathea and St. John, and the group of feelingless soldiers who executed the order of Pilate, these in the armour of the Roman Legion. An interesting detail of their costume is that they are all turbaned in the Oriental manner, their captain having his wound around his metal casque. Except for the coloured turbans and the blue lining of the captain's mantle, the Roman group is all gold. The others show more colour, St. John being in a red robe and the Virgin in blue. Her right arm hangs limp, and St. John supports her. In the pathos of these figures to the left there is nothing exaggerated, merely a refined and restrained picture of human sorrow. The work is in excellent preservation, the gold hardly knowing a scratch. It is supported on a platform with conical pendant below carved in Gothic flamboyant detail and heavily gilded.

Height of group, 3 feet

*Note:* Juan de Juni, one of the brilliant group of Valladolid sculptors, lived in that city from 1545 till his death in 1577. He is supposed to have been a native of Joigny in France and to have gone as a youth to León where he carved in the atelier of the Cathedral. His art is thoroughly Spanish in character, full of energetic movement, tense expression, and aiming to evoke an exalted emotion in the beholder; his colouring is beautiful and not exaggerated. In the Valladolid Museum he is represented by *The Entombment* and the fine statue of Santa Ana; and in León, Salamanca, Avila, etc. by various retables and groups.

[See illustration]





No. 356. GROUP FROM A CALVARY  
IN GOLD AND POLYCHROME

357. POLYCHROMED STATUE OF QUEEN ISABELLA

THE CATHOLIC

*Late XV Century*

3100.

Spain's great Queen, whose untiring efforts to free Spain of the Mohammedans gained from the Pope the title of "The Catholic", is shown standing, her head turned slightly to the left, and holding a missal or Book of Hours. She wears a dark blue robe and over it a red mantle lined with ermine, while on her head is a coif not unlike the one she wears in the Prado portrait by Antonio Rincón and again in the kneeling statue at the High Altar of her mausoleum in Granada. Head and hands are beautifully modeled as if in serious effort to secure a real portrait. There is no trace of gold ever having been applied over the red of the Queen's cloak, which suggests that this statue may have been a model presented from the atelier of Felipe Vigarni who had in charge the decoration of the Royal Chapel. The canopy is composed in rich flamboyant Gothic of the "Catholic Sovereigns" period with colonnettes at the sides and intertwined arches at the top, all heavily gilded.

Height, 4 feet 9 inches

[See illustration]



No. 357. POLYCHROMED STATUE OF  
QUEEN ISABELLA THE CATHOLIC

## 358. CARVED AND POLYCHROMED WOOD

## STATUE OF ST. MARTIN

*Carcavelos, XV Century*

2200.—

A more naïve and innocent piece of Gothic statuary would be hard to find. Martin, still a soldier and not yet a Christian, is hardly formidable as a leader of the Roman Legions, but most charming and gracious as a young Patrician. Mounted on a white horse [which color, by tradition should have been reserved only for Santiago Matamoros], he is handsomely turned out, no detail overlooked in his own or his horse's equipment. Over bushy curls he wears a hat with upturned brim, gold-edged, and fastened in front to the crown by a jeweled brooch. The cape he so generously cuts in two is a magnificent garment of red patterned on gold, bound by gold galloon, and with a full rippling collar such as is worn to-day on the *capa* in Central Castile. It is interesting to note, if one cares for the technique of Gothic polychromy, that where the wood along the front edge of the cape has disintegrated and passed away in dust, the coarse linen wrapping under the *estofado* is intact. The Saint's black tunic falls in regular pleats below an etched gold corselet and is patterned in blue, the blue being scraped back to reveal the gold, and not, as one would say at first glance, a gold pattern painted on a blue surface. There are slashed sleeves with double puffs caught at the back and all leather in the harness has been painted with careful realism to imitate the heavy linen stitching. The statue is in wonderful state of preservation.

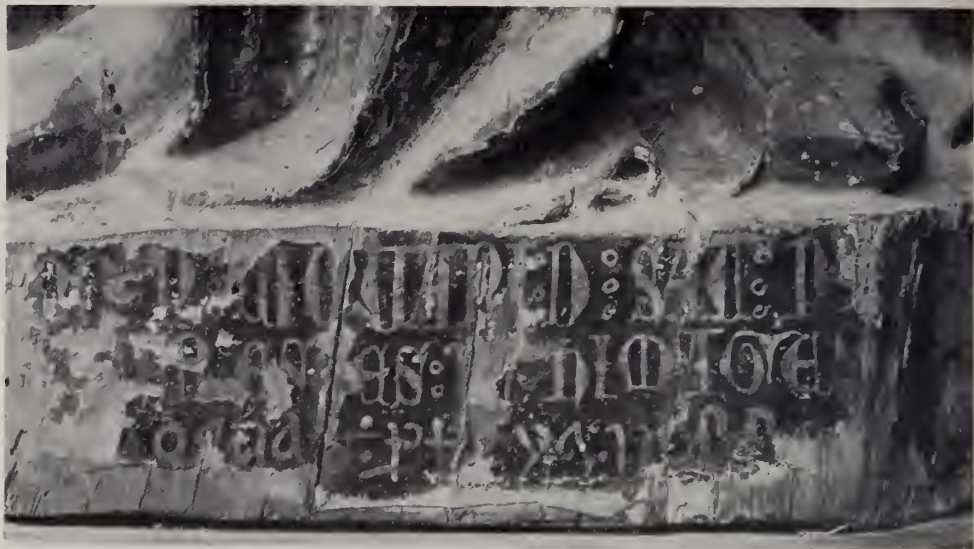
Height, 3 feet 10 inches

[See illustration]



No. 358. CARVED AND POLYCHROMED WOOD  
STATUE OF ST. MARTIN





359. CARVED WOOD STATUE OF SAINT PETER

Catalan, Early XIV Century

1100.—

This is a highly important piece of Spanish work comparable to the best in the Museo de Belles Artes in Barcelona, or in the famous medieval collection of Don Luis Plandiura of the same city. San Pedro is standing, life-size, wearing the lofty pointed papal tiara; his long alb is ornamented with a red rinceau border, and the chasuble is specially interesting in that it is painted all over in a small diaper copied from the Moorish weavings of the period, such as the famous mantle of Fernando el Santo, preserved in the Municipal Museum of Seville. The orphreys and collar of the chasuble are imitated in modeled stucco, gilded. The right hand is raised in blessing, the left once held the keys. A modeled stucco medallion decorates the back of the pontifical glove, the *circulum aureum* mentioned by Pope Innocent III. On the feet are red sandals. The sides of the base have a red foliate ornament and on the front an inscription in Catalan, unfortunately much obliterated. An early nineteenth century reading of the inscription, when probably it was somewhat clearer, is as follows: JO P JOHAN [or JOVANY] DE SANT P FIU FER ESTES IMATJES II. In Spanish this is equivalent to [filling certain omissions]: Yo, Padre Juan de San Pedro mando hacer estas imagenes 1320; or in English: I, Father John of St. Peter, ordered these images to be made [in 1320].

Height, 6 feet 7 inches

[See illustration]



No. 359. CARVED WOOD STATUE  
OF SAINT PETER

360. GILDED AND POLYCHROMED WOOD EFFIGY OF PHILIP  
THE FAIR

XV Century

1300.— This Duke of Burgundy, *Felipe el Hermoso* was the husband of Queen Isabella's daughter Juana the Mad, and is thus considered as Philip I of Spain. Their son was Charles I of Spain, known in history as the Emperor Charles V, who inherited Flanders from his father and Austria and Germany from his grandfather the Emperor Maximilian. Philip, who died in Burgos, is represented as a richly dressed young man of Flemish type, his blond curls heavily gilded. The figure offers an interesting study in late Gothic male costume: a girlish sort of chemisette without a collar gathered into a square neck form, a dark green knee-length tunic embroidered and edged with gold, and caught in at the waist by a leather belt; falling from the left shoulder a mantle which leaves the right arm free, making ample folds almost to the ground; it is heavily gilded and is bordered by a jewel-set galloon. The hands are gloved, the left clasping a long gold-handled sword, the right a sceptre. Dark red hose and sandals tied with black ribbon complete the attire. It is interesting to compare this statue with a portrait of the prince in the Museo del Prado in Madrid, of which an account is given in the *Boletín de la Sociedad Española de Excursiones*, Vol. XXII.

Height, 4 feet 7½ inches

[See illustration]

361. ALABASTER STATUE OF THE APOSTLE SANTIAGO

By Gil de Siloe, Late XV Century

2300.— In addition to its being a masterpiece of the transition between Gothic and Renaissance, further importance is attached to this statue of the Patron Saint by the fact that it is mentioned in the archives of the Carthusian Monastery of Miraflores as one of a series of alabaster statues made for a retable by Gil de Siloe, the famous *converso*, or converted Jew. The Patron Saint of Spain is here shown in the garb of the pilgrims who used to flock to his tomb in the middle ages: long-haired, long-bearded, grasping his pilgrim's staff and gourd and further supplied with his apostolic attribute of a book. On his head is the broad brimmed hat adorned by a shell and over his shoulder is hung the all enveloping cape clasped at the neck by a shell buckle; again a shell appears to fasten the flap of the leather bag. The saint stands at ease with the weight of the body on the right leg and with a long robe gathered up into the right hand. The head is a masterpiece of stone carved at small scale.

[Continued]



No. 360. GILDED AND POLYCHROMED WOOD  
EFFIGY OF PHILIP THE FAIR

No. 361. *Concluded*

intensely delicate around the mouth and eyes, and the brows drawn up in thoughtfulness. Siloe's Gothic training is evident in the angular folds of the drapery discreetly decorated with a small gold motif imitating textile; touches of gold are visible in the hair and beard, on the edges of the tunic and cape and on the leather scrip. Time has imparted a most beautiful tone to the alabaster. The statue is on a perfect state of preservation.

Height, 18 inches

362. CARVED WOOD STATUE OF THE VIRGIN  
OF THE ANNUNCIATION

*XIII Century*

3300.

The early statue is strikingly presented in a niche lined with antique black velvet, its canopy formed by the little turrets so much used in the twelfth and thirteenth century sculptures, and supported by slender twisted colonnettes. The Virgin, with hands crossed on the breast, inclines in chaste humility, to hear the angelic message, "Thou art the handmaiden of the Lord." The head, covered by a white coif, is in a remarkable state of preservation; through the bronze tone it has acquired during some seven centuries the cheeks still glow, and the black pupils and red lips combine to give it great vitality. With eyes round-open in innocent surprise, lips slightly parted, the face expresses an indefinable spirituality, and the whole can only be compared with the similar standing Virgin [more mutilated] in the Barcelona Museum of Fine Arts. This statue was undoubtedly part of a life-size group of which the Angel Gabriel formed the missing figure. Even incomplete she is of indestructible beauty and ranks with the best wood carvings of the Romanesque period.

Height, 4 feet 5 inches

[See illustration]





NO. 362. CARVED WOOD STATUE OF THE VIRGIN  
OF THE ANNUNCIATION



## 363. POLYCHROMED EQUESTRIAN STATUE OF

SAN HIPOLITO

From Támara de Camos, near Valencia

XV Century

1700. This magnificent piece of late Gothic sculpture comes to us intact in every detail; fresh color in the *estofado* treatment of the gold on the horse's trappings, spurs, and stirrups. We see the Saint, a rich nobleman of the district, riding out to hunt, with his black falcon on his gloved hand. The horse is represented as standing transfixed at a certain spot whence no amount of urging could move him—the secret entrance, according to the legend, of a hermit's cave. Hipolito entered, was converted to Christianity, gave his goods to the poor, and passed a saintly life. This group is further interesting for the anecdote in connection with its acquisition. It occupied the outer tympanum of the lateral portal of the church dedicated to the Saint in Támara, a portal disused for the past two centuries because of the Baroque altar set up against it inside. The Count of Almenas, noticing this, consulted with the Bishop of the diocese to see if he might acquire the statue, offering a handsome sum to put the whole church in repair. The agreement was soon made, but the populace of Támara, at the instigation of the republican and anti-aristocratic element, surrounded the church and refused to allow the removal of the statue. Several changes in government took place before a new and favourable "boss" or *cacique* rose to power in the town and permitted the Bishop's orders to be carried out.

Height, 5 feet 6 inches

[Illustrated as frontispiece]

## FURNITURE

### 364. PAINTED TABERNACLE OR SHRINE

*Valencian, XV Century*

350.

A gable-topped box four inches deep, its front opening by two shutters; these swing on inter-locked staples. The front is beautifully painted inside and out with figures of saints, presenting a collection of Valencian primitive panels in a most excellent state of preservation. As the sides and top are undecorated the box was evidently embedded in a wall niche. On the exterior the doors are set off in two scenes at each side surrounded by a gold stippled frame edged with black. Each saint has a black outline and is named in Gothic characters, San Pedro and San Pablo being in the small peaked panels, and San Rafael and San Juan Evangelista below. All stand on tiled floors innocent of perspective, but the rooms thus paved recede sharply. Robes are of a beautiful red, except Rafael's, and the saints have gold haloes. On the inner left surface we have Saint John and on the right Saint Michael; the former holds his lamb and book and the latter tramples down the dragon Sin and holds a pair of scales in which he weighs souls [soul always being represented by diminutive nudes]. On the large central panel Saint Francis receives the stigmata, the background here being a dark blue sprinkled with stars. In the inner pediment is a charming little Annunciation, the angel holding a scroll beginning AVE MARIA. This is a most interesting and important piece of Valencian painting and in perfect condition.

Box, closed, 14 by 22 inches

[See illustration]



No. 364. PAINTED TABERNACLE OR SHRINE



365. WALNUT LEATHER-COVERED DANTESQUE CHAIR *XV Century*

2200.

In this beautiful old chair, walnut, leather, and nails are all of one colour, the uniformity of the tone hardly broken by the little bits of white and green in the inlay. This is entirely worn away on the arms, but remains intact on the round pivot joint below—bone in small star patterns, some white, some painted, with minute box-wood strips separating the little compartments in the manner of cloisonné. The leather back and seat of the chair are interestingly quilted and carefully bound with a narrow leather strip.

[See illustration]

366. WALNUT ARMCHAIR COVERED WITH GREEN

VELVET AND APPLIQUÉ

*XVI Century*

650.

A splendid chair solidly built throughout, with a slight easing of the arms, an exceptionally fine splat and nicely carved finials at the back. The splat shows a blazon supported as usual by amorini, but these terminate in dragon tails in the grotesque spirit of the third decade of the sixteenth century. Over a leather seat is a rich-toned patterned green velvet held to the frame by specially fine lozenge-shaped nails, heavily gilded. Set into the back is a silk panel covered with green velvet appliqué.

[See illustration]



No. 365. WALNUT LEATHER-COVERED  
DANTESQUE CHAIR



No. 366. WALNUT ARMCHAIR COV-  
ERED WITH GREEN VELVET AND  
APPLIQUÉ

367. PAIR ARMCHAIRS COVERED IN GREEN AND  
YELLOW SILK

Late XVI Century

1050. These dignified frames of walnut have the arms slightly eased, thereby placing the period of the chairs at the end of the century. The forward uprights are delicately fluted and the splat carved in the traditional manner. The covering is an old Toledan fabric of extraordinary brilliance; on a gold tissue field is woven a bold floral design of variegated green velvet. The fringes and *espiguillas* are all in tones of green and yellow and beautifully mounted. The fabric is fastened to the frame by means of large fire-gilt nails. In excellent condition.

368. GOTHIC IRON HANGING LAMP

275. Square in form, the framework consists of perforated and embossed bands of iron at the top and bottom, one of these obviously from a Gothic grille. At the corners are vertical strips terminating in little turrets with pinnacles above and shields below. The glass, leaded in squares, comes from old churches, with a few modern exceptions.

Height, 24 inches; width, 18 inches

369. PAIR IRON TORCHÈRES

XV Century

1200. Called in Spain *hacheros*. The shaft, four-sided, is twisted and scored, and rises from the typical Gothic tripod. The drip pan, measuring some ten inches in diameter, has a cresting perforated in quatrefoils and divided into five sections by little turrets. The candle-socket is surmounted by three *fleurs-de-lis*. [On each torchère one of the strips or sections of cresting is restored.]

Height, 4 feet 10 inches

370. WALNUT FOLDING BENCH COVERED WITH  
GREEN VELVET

XVII Century

550. Wall benches, whether all wood or covered with leather or rich fabrics, were much used in Spain both in the palace and in the sacristy and High Altar of the church. Beautiful old velvet benches still remain, by miracle, on the altar of Avila Cathedral. We have here the usual frame of a back folding down onto the seat, and richly carved cabriole supports, braced to the seat by polished irons

[Continued]

No. 370. *Concluded*

split and curved at the splat. The quilting of the velvet adds to a material already rich the pleasing contrast of high lights and shadows. Quilting was much practised by Spanish upholsterers, who had an endless list of designs at their command—scale form, lozenge, quatrefoils, trefoils, etc. In the present piece, the design is the quatrefoil, and the nailing of the covering is done by small brass rosettes.

Length, 5 feet 6 inches



371. LEATHER-COVERED GOTHIC CHEST WITH IRON  
MOUNTINGS

*XV Century*

650. ~~These~~ rectangular forms built up of wood, covered with stout leather, and reinforced with decorative iron bands were much used in mediaeval times. Large, for clothing and linen, or small, to set on a table, the details of their making did not vary much—the iron bands generally terminated in the shell of Santiago, a perforated band of Gothic tracery bordering the lid, and the locks were nicely wrought with turreted fixing staples and with decorative hasps. The present example, considering its years of service, is in excellent condition. It was exhibited in the Exposition of Old Decorative Ironwork, Madrid, 1919.

Height, 17 inches; length, 3 feet 4 inches

[See illustration]

## 372. SMALL WALNUT EXTENSION TABLE

*Early XVII Century*

375.

Small extension tables are rarely encountered in Spain, for which reason this piece may be considered unique. The carved Cordovese brackets supporting the table top and the contour of the turned leg would suggest an Andalusian origin. The top, instead of extending the length of the table, opens to the sides, forming a perfect square. The table apron is nicely paneled on all four sides, including the drawer fronts. At the corners of the apron and between the drawers are the previously mentioned brackets of Baroque profile. The turned legs taper to the bottom, which detail along with the outside stretcher is rather uncommon in Spain. The table is unrestored and well preserved.

Length, 3 feet 6 inches; width, 2 feet; top when open, 3 feet 6 inches square

[See illustration]





No. 372. SMALL WALNUT EXTENSION TABLE

373. CENTER TABLE WITH IRONS

*Castilian, XVI Century*

450. —

Splendid example of a Salamantine walnut library table, with heavy turned legs, carved stretchers and wrought iron braces between. Castilian tables of the early sixteenth century are characterized by a purity of design and a sturdiness of construction; though heavy they are never clumsy. The table-top is of a single slab of walnut without warp or flaw [this partly explained by the enormous headers which are let into the underside]. By an arrangement of long lag-screws in these headers the table is easily demounted. To further facilitate the taking apart iron braces were substituted in Spanish tables for wooden longitudinal stretchers.

Top, 4 feet 8 inches long by 2 feet 8 inches wide

[See illustration]



NO. 373. CENTER TABLE WITH IRONS

374. DINING-ROOM BUFFET OF OAK

*XVII Century*

525. This handsome dining-room piece is provided with linen and silver drawers above and dish cupboards below. It comes from the north of Spain and is of excellent workmanship throughout. Foreign inspiration is evident but the construction of the paneled sides with their huge wrought iron grips, also the design of the end pilasters, has unmistakable Spanish touches. The drawers are heavily moulded and have iron drop pulls. The cupboard doors are paneled and marked with deep diagonal scorings. The only carving is to be found at the top where masks feature the panels at the sides of the drawers. In excellent condition and unrestored.

Height, 3 feet 3 inches; length, 4 feet 6 inches; width, 2 feet

[See illustration]



No. 374. DINING-ROOM BUFFET OF OAK



375. SINGLE RENAISSANCE CHOIR STALL

XVI Century

425.

Good example of a unit of a *sillería baja* or lower row seats placed in advance of the canopied stalls in churches where numerous priests had to be accommodated. The piece is solidly constructed of walnut and nicely carved. The stall-ends are cut to an interesting profile with sculptured heads of *bichos* at the level of the arms and seat. Above and below the seat the back is heavily paneled. The under side of the hinged seat is featured with a turned pendant as a *miserère*. Perfect preservation and beautiful patine.

Height, 3 feet 4 inches; width, 2 feet 9 inches; depth, 2 feet

[See illustration]



No. 375. SINGLE RENAISSANCE CHAIR STALL

## 376. CONQUISTADOR CHEST FROM THE CATHEDRAL OF

MALAGA

*Late XVI Century*

700.

One of the treasure chests used by the Spanish conquerors of the New World, made of what appears to be an American wood, and with the head of a straight-haired Indian beaten in iron on the escutcheon plate. A supremely decorative piece that belongs to the age of the great high-poop galleons that sailed the Spanish Main. The chest is known to have once formed part of the sacristy furniture of the Cathedral of Malaga. Though at variance with the traditional form of the Castilian or Catalan chest the applied decoration is redolent of Spanish art, especially the free use of iron of perforated pattern with the under surface painted in imitation of velvet. The iron straps, corner pieces and lock-plate, are all beaten in *repoussé*, scored with ornamentation, and riveted to the stout box. The Indian-head escutcheon is released by moving the iron tab underneath to the right. An important and rare piece, unrestored and in perfect condition.

Height, 2 feet 7 inches; length, 3 feet 5 inches; width, 1 foot 9 inches

[See illustration]



No. 376. CONQUISTADOR CHEST FROM THE  
CATHEDRAL OF MALAGA

## 377. CARVED AND GILDED PLATERESQUE NICHE

XVI Century

300.

This motif once formed the central feature of an important Plateresque retable. At the sides the niche is flanked by pilasters richly ornamented not only on the front but on the return face of the reveal. The opening is crowned by the favorite shell motif, similar to the famous retable of Vigarni in the Royal Chapel of Granada. At the base of the shell and within the niche proper is a beautiful frieze of painted and gilded figures, spirited in modeling and colorful in *estofado*. In the side pilasters blue is introduced in conjunction with the gold.

Height, 4 feet 7 inches; width, 4 feet 3 inches

## 378. WALL BENCH COMPOSED OF PAINTED PANELS

Teruel

375.

Fourteen of the most interesting of the Teruel panels not used in mounting the ceiling No. 422 are comprised in this bench, as well as small corbels or *zapatatas* and bits of floral frieze board. The subjects mostly from mediaeval tales—a fox plays the tambourine; rats hang their enemy the cat on a gallows-tree; the buffoon shoots an arrow; witches [*bruja*s], who are half woman and half strange beast, fly through the air. One of the most unusual subjects is a graceful nude surely meant to represent Eve, interesting because at this epoch the nude was rarely represented in Christian art. A woman churning is another unusual subject. In most of the panels the background is reddish, in others dark green. All figures are outlined in black and the colour, which seldom varies from dark green, umber, and ochre, is always laid flat within the black outline with no attempt at modeling. As said in connection with the Teruel ceiling, these pictures are most valuable for the study of Aragonese panel painting.

Panels, 10 by 26 inches





379. MUDEJAR CHEST OF WALNUT WITH INCRUSTATIONS

530. The geometric inlays of this chest are restricted to ebony and two shades of boxwood, imparting to the surface the attractive colouring and texture of old tooled leather. For further ornament it has four carved shields, varying slightly in their quarterings, and being those of the Duke of Albuquerque and his historic daughter Leonor, *la rica hembra de Castilla*; literally, the rich female or heiress. In the shields appear the ubiquitous lions and castles, the less frequent bars, and the pilgrim shells. Save for these Spanish coats of arms everything else is Mudejar, the admirable handicraft of some Moorish artizan. The shields are distributed two on the face and one on each end; to give them greater prominence the band of incrustation surrounding them is cut back half an inch. Iron bands worked with a small pattern strengthen the corners. [Lid and claw feet have been restored.]

Height, 1 foot 9 inches; length, 3 feet 2 inches

[See illustration]

380. IRON STRONG-BOX WITH ELABORATE LID-LOCK *XVI Century*

650. A splendid example of the ironworker's art in which strength and decorativeness are successfully combined. Around a strong inner box are wrapped and riveted heavy bands of iron lattice fashion. Along the upper edge is a heavy flange which is gripped by the iron slide bolts of the lock. This feature, covering the entire underside of the lid, is a masterpiece of the locksmith, the thirteen bolts working simultaneously at a single turn of the key. The mechanism is covered in part by a beautiful panel of perforated iron with etched figures in elaborate costume. The once brilliant painted escutcheons and devices are now much worn away but the double-headed eagle of the Hapsburgs can be seen on the shield to the left. On the top of the chest in the small panels are plainly seen the Castle of Castile, the Lion of León, and the clustered arrows of Ferdinand and Isabella's famous device. Undoubtedly the box once presented a gorgeous array of heraldic decorations, coloured and gilded. In perfect preservation.

Height, 2 feet 2 inches; length, 3 feet 2 inches; width, 1 foot 7 inches

[See illustration]



No. 380. IRON STRONG-BOX WITH  
ELABORATE LID-LOCK

381. WALNUT LIBRARY TABLE WITH CARVED DRAWER

*XVII Century*

225. A good central table with deep carved apron on all four sides and turned legs. Rare among Spanish tables is the outside stretcher [a development due undoubtedly to contact with the Netherlands. The single drawer extends the full length of the table and in conformity with the remaining sides is carved on the face; a plain panel accommodates the pull and key escutcheon. In excellent preservation and unrestored.

Height, 2 feet 8 inches; length, 4 feet 4 inches; width, 2 feet 4 inches

382. VARGUEÑO SUPPORTED ON TRESTLE STAND *Late XVI Century*

1400. Of the three general types of vargueños, this example is the second or intermediate class. It is of adaptable size yet holding its own in a room. The exterior of the cabinet is fully equipped with the traditional mounting irons, plaques, pulls, and lock-plate. All are original, have never been removed, and still show traces of fire gilt. The interior is set out with the classic arrangement of drawers and compartments, the decoration characterized by sobriety and good taste. Applied ornamentation consists of ivory inlay and colonnettes with gilded drawer-pulls of the cockle shell design. The interior is likewise devoid of any restoration. The trestle stand supporting the cabinet is the traditional *pie de puente* or "bridge" support, referring to the open arcade between the upright ends. An unrestored trestle is even rarer than an unrestored cabinet.

Height, 4 feet 8 inches; width, 3 feet 2 inches

[See illustration]

383. SMALL TABLE CABINET WITH INCRUSTATIONS

*XVII Century*

out



No. 382. VARGUEÑO SUPPORTED ON TRESTLE STAND



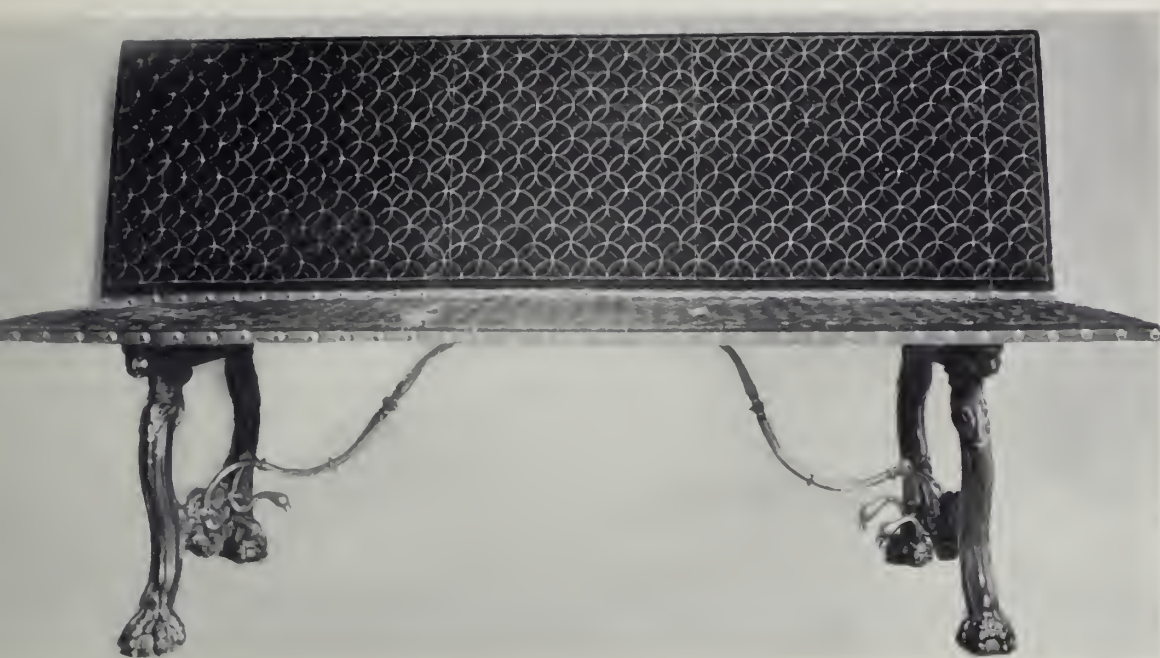
384. WALNUT FOLDING BENCH COVERED WITH  
RED VELVET

*XVII Century*

600. — Wall benches were always in evidence in old Spanish interiors, both in palaces and churches. The simplest examples were of wood only, but many were covered with leather or rich fabrics. The present example (companion piece to the one covered in green velvet, No. 370), has richly carved cabriole legs, braced to the seat by polished irons which split and curl at the splat. The velvet on the seat and back is quilted in the form of quatrefoils. The art of quilting was much practiced in Spain by upholsterers and leather workers, and an endless number of patterns were employed. [One leg of the bench has been restored.]

Length, 5 feet 6 inches

[See illustration]



No. 384. WALNUT FOLDING BENCH  
COVERED WITH RED VELVET



385. WALNUT ARMCHAIR COVERED WITH RUBY VELVET

*XVII Century*

1400. — This elaborately carved frame offers several unique points; the arms are specially wide, the front upright members are carved, not merely scored, and each wide arm is upheld at the front by two carved brackets. These unusual features are accompanied by a rich splat. For strength, the ruby velvet is placed over leather, and the upholstery is finished by a double-layer Toledan fringe, gold above red silk. The gilded bronze nailheads are of two patterns alternating, and crowning the back uprights are gilded bronze finials.

[See illustration]



386. LARGE WALNUT ARMCHAIR COVERED WITH WINE-  
COLOURED VELVET.

*Late XVII Century*

*700.* The carved arms and legs proclaim at once a radical departure from the classic simple *frailero*, and the form shows the French influence that came into Spain with the Bourbon dynasty. Handsome and comfortable, the type remained in vogue all through the following century. Unlike the chair frame, the upholstery is traditionally Spanish in character. The seat is of plain wine-coloured velvet bordered by a rich fringe of red and gold. The gilded nails are like fine pieces of goldsmith work, designed with the double-headed eagle of Charles V. Set into the velvet back is a rich panel of gold embroidery surrounded by a gold twisted border in heavy relief. The chair is in an excellent state of preservation.

[See illustration]

387. LIGHT-COLOURED WALNUT ARMCHAIR COVERED WITH  
RED VELVET

*XVI Century*

650. —

An armchair remarkable for the extraordinary colour and quality of the walnut, worn to the tone and smoothness of old ivory. The form is that of the middle sixteenth century, straight arms and legs braced by floor stretchers; unusual is the carving on the arm-tops. The covering is of deep red velvet, the seat edge hung with gold thread and adorned with gilded nailheads. The back of the chair is richly embroidered in gold, edged with gold cord and fringe. A very fine chair in splendid condition and without restoration.

388. HALL BENCH MADE UP OF ANTIQUE PANELS

*XV Century*

400. —

The form is practically that of a chest provided with tall back and arms. The paneling is all antique of oak with carved linenfold design. In the center of the lower portion is an antique iron lock-plate with fixing-staples. The structural frame of the bench is modern. Covering the seat is a long cushion of gold and green brocatelle with a much prized bird design. On the underside the cushion is lined with leather.

Height, 3 feet 6 inches; length, 5 feet 9 inches

389. WALNUT ARMCHAIR COVERED WITH QUILTED  
RED VELVET

*Late XVII Century*

950. —

The frame is elaborately carved, and the form of the arms, the terminating consoles at the back, and the over-all carving of the uprights and splat indicate the lateness of the epoch. The upholstery is quite sumptuous, the back covered with rich gold and silk embroidery and the seat quilted by means of gold thread stitching. The piece is finished with suitable fringes, galloon, and handsome gilded nailheads.

390. PAIR WALNUT VELVET AND DAMASK ARMCHAIRS

*XVI Century*

900. —

A remarkably fine pair of chairs with collapsible frames, and resting as was the rule with folding chairs, on sole pieces with carved ends. The carved stretchers are solid without the perforations of a slightly later date. Over the leather seats and backs there is a covering of mellow-toned green damask with central pillar of velvet, the small pattern of the former being considered choicer than the bold pomegranate design. Gold fringe, fire-gilt nails and the long hasp at the back complete the chairs.



391. BLUE VELVET AND WALNUT ARMCHAIR

XVI Century

950. A fine dark walnut chair of Philip II style, with straight arms, filleted uprights and carved splat. The sixteenth century method of construction with turn-screws at the sides is followed. Particularly fine and rare in colour is the blue velvet covering. The seat is unfeatured except for the silver and blue fringe and fine gilt nails, and the back is adorned with a rich woven, *not* embroidered, yellow escutcheon; this shows the royal arms of Castile and León hung with the Collar of the Golden Fleece. Chair in perfect condition. as was the rule with folding chairs on sole pieces with carved ends.

392. ALTAR FRONT OF CARVED AND GILDED WOOD

XVI Century

700. Originally a carved frame around a deep set sculptured panel. This has been replaced by velvet embroidered to form a series of niches. The frame consists of end pilasters and a connecting frieze at top and bottom of richly carved Plateresque ornamentation attributed to Felipe de Vígarni. Here again we have the very essence of Spanish Plateresque decoration—violent action in the amorini astride weird beasts, legless and headless male figures terminating in lashing tails of sea-serpents, female figures wind-swept and with flying hair, racing at or from each other. Products of a lively imagination and executed with extraordinary skill. To enrich the ensemble, the entire frame is heavily gilded and worked in *estofado*—that is the gold ground is worked over with the needle to bring out the desired colours and texture. In this manner greater minuteness of detail can be secured, as witness the flying fabrics of the two figures in the lower right hand panel, with typically Mohammedan long linen scarfs striped in red and gold.

Height, 5 feet; length, 5 feet 10 inches

Philippe from Burgundy [Felipe de Borgoña later made into Vígarni] came to Spain from France, where he had practised as an itinerant image-carver. He was employed in Burgos Cathedral in 1499. Later he worked in Toledo in conjunction with the great Spanish master Alonso de Berruguete in carving the magnificent choir stalls of the cathedral. Don Antonio Fonseca, one of the executors of Queen Isabella, selected him to make the retable for the Royal Chapel of Granada, one of the most beautiful of the period.

393. LARGE ARAGONESE EXTENSION TABLE Late XVI Century

700. —

The making of extension tables in Spain was practically confined to one district—the Alto Aragon, stretching along the Pyrenean Mountains. The table under consideration is very representative of the type—built of walnut, with heavy supporting ends consisting of a central post spirally carved and flanked by graceful consoles. The sole-piece under each end support is a heavy billet of wood with the extremities cut to a beak-shaped profile, while the stretcher down the center, or as it is more appropriately called in Spanish, the “bridge”, is composed of five turned bobbin spindles set in a heavy floor piece. The walnut top is of a single piece, and when the under slabs, supported on trailers, are drawn out the table length is nearly doubled. The mechanism of the extension is most practical [as proven by the fact that to-day these old Spanish tables are serving as models for reproduction]. A rare piece, unrestored and in excellent condition.

Length, 6 feet 6 inches; width, 2 feet 8 inches

Length, 11 feet 6 inches extended

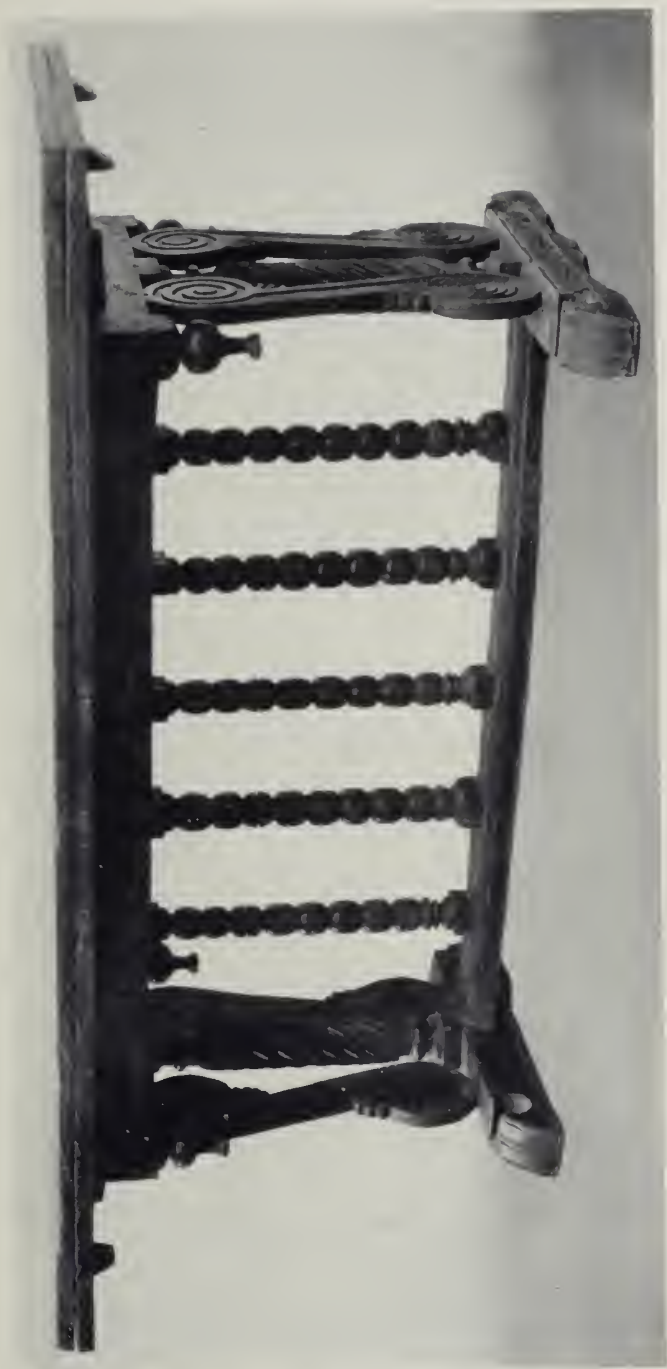
[See illustration]

394. WALNUT DANTESQUE CHAIR, RED VELVET COVERING

XVI Century

1500. —

A dignified example of the simpler type of *cadera* or hip-joint chair, devoid of the Oriental incrustations that characterized Moorish and Mudejar pieces, and ornamented only by a little carving at the arm-ends and the joint of the folding supports. To carefully select the wood for the four curved and pivoting members was a task entrusted only to a master furniture-maker; each one had to be cut in one piece, and each pair of supports had to match as to grain; the nature of the curve being such that a part of it falls to a cross grain with no lateral strength, the wood had to be of the finest and exceptionally well seasoned. Many such chairs were made prior to the seventeenth century, for the form was always liked in Spain, but the weaker ones have disappeared, and the few extant pieces represent the survival of the fittest. The present example is richly upholstered, the back of pigeon-blood velvet ornamented by an escutcheon showing a cardinal's hat, and the seat tufted into little squares. Both gold and red silk fringe are used, and the nails are of bronze, fire-gilt. The chair is remarkably well preserved and has an admirable patine.



No. 393. LARGE ARAGONESE EXTENSION TABLE

395. FOUR COLOURED GLASS PANELS FROM A CHURCH

IN TOLEDO

*Late XVI Century*

2400.

These four panels form a complete window with arched top; two have a blue background and two a crimson, and each is occupied entirely by a single figure, the head set against a Gothic tracery in grisaille. Among them St. Stephen, clad in a deep purple dalmatic is easily recognised by his attribute of the stones by which he suffered martyrdom. In the other upper panel the richly clothed saint is of princely rank, to judge by the ermine on his robes. On the lower panels are a bishop with crozier and a figure with a book, clad in the short fur-trimmed mantle common to doctors in the Middle Ages. Spain offers a parallel case to Switzerland in its late activity in stained glass after the manufacture had practically died out in France and England. As late as 1560 Nicolas de Vergera and his sons were employed to design and make the coloured glass windows for the aisles of Toledo Cathedral, to which these bear similarity. The technique is French.

Arched upper lights, 33 by 14 inches each

Rectangular lower lights, 38 by 14 inches each

[See illustration]





No. 395. FOUR COLOURED GLASS PANELS FROM A CHURCH IN TOLEDO





396. WALNUT DANTESQUE CHAIR COVERED WITH GREEN  
CUT VELVET

XVI Century

700.

A sober *sillon de cadera* [hip-joint armchair], the only ornament to the gracefully curved frame being an unobtrusive inlay of boxwood at the joint and the arm-ends. The soft blue-green cut velvet covering it is very beautiful, of minute diagonal pattern that preceded the large floral motifs of the late sixteenth century in Spain. The back strip is enhanced by a small embroidered escutcheon and a deep gold fringe, the same being used at the ends of the swung seat; the nails are richly modeled and gilded. Accompanying the chair is its beautiful velvet cushion with tasseled corners. The chair frame is solid and without repair.

[See illustration]



397. SUMPTUOUS WALNUT ARMCHAIR WITH RUBY VELVET

AND SILVER EMBROIDERY

*XVII Century*

*2000.* This imposing chair has a solid wide frame with elaborate stretcher. The carving on this tells that the chair was designed for a bishop,—mitre supported by amorini, who hold the cross and the crozier of office. No detail was overlooked to make a rich piece; the nail heads, measuring two by three inches, are of bronze elaborately wrought and fire-gilt. The finials topping the back are of bronze wrapped with tasselled red silk. The seat and beautifully embroidered back are finished with gold fringe above red silk. In contrast to the upholstery the frame is simple, the carving limited to the Renaissance stretcher. A dignified piece like this may have been specially made to stand in a cathedral sacristy for the exclusive use of the bishop.

[See illustration]

398. CARVED AND GILDED PLATERESQUE CABINET XVI Century

425.

A remarkable piece of furniture of two storys, the lower open in the form of a console and the upper in the form of a cabinet with central niche and box compartment on each side. The lower piece has slender colonnettes in front and richly carved pilasters and paneling at the back, save at the center, where the panel is missing. The upper or cabinet portion has in the center a relief of the Resurrection, gilded against a dark blue ground; this is flanked by little cupboards which glow inside with a gold lining. The importance of this piece centers in the extraordinary quality of the carved decoration. It belongs to that busy Plateresque period when the most skillful wood-carvers were supplying furniture to churches and palaces. A high standard was set by such carvers as Berruguete, Covarrubias, Vigarni, etc., men who would have been justified in signing their products. This is felt when one examines minutely the inexhaustible wealth of design and the exquisite execution in the piece under consideration—the spirited frieze of the colonnettes, the fanciful panels of the portals, the agitated pilasters, and then the charming quiet little nude to the right of the niche. The frieze alone would be worth much study; a cherub rides in a golden chariot, inscribed with AVE MARIA and drawn by a most fantastic lean-bodied griffin. A weird winged monster bears between his claws a turreted castle carved in the round. Not satisfied with the monotonous tone of the natural wood, the Spanish carver turned his work over to the *imaginero* [image painter or *estofador*] to be richly gilded and polychromed. The result was like a repoussé of beaten and gilded metal, an achievement essentially Spanish.

Height, 6 feet 3 inches; width, 4 feet

[See illustration]

399. ARAGONESE WALNUT EXTENSION TABLE XVI Century

750.

The much sought Spanish extension tables are rare and are found in one province only—the upper Aragon, in the foothills of the Pyrenees. They vary little in design, and the present example is thoroughly typical: a heavy spiral supporting column at each end flanked by a graceful console carved in the flat and serving not only as a decorative motif but as an additional brace to the top. Between the end supports, and placed in the middle so as to leave room for

[Continued]



No. 398. CARVED AND GILDED PLATERESQUE CABINET



No. 399. *Concluded*

the feet, is a structural stretcher of heavy sole-piece and spindles which form a sort of diminutive colonnade. The top is solid but light and easily manipulated, and when the under slabs are drawn out the table length is nearly doubled. When closed or extended these old Aragonese tables display a nicety of balance, delicate yet substantial. This piece came originally from the Collection of Don Luis Plandiura of Barcelona, is unrestored and in excellent condition.

Height, 2 feet 8 inches; length, 4 feet 6 inches; width, 2 feet 8 inches

400. TWO-PIECE CARVED WALNUT CABINET

*XVI Century*

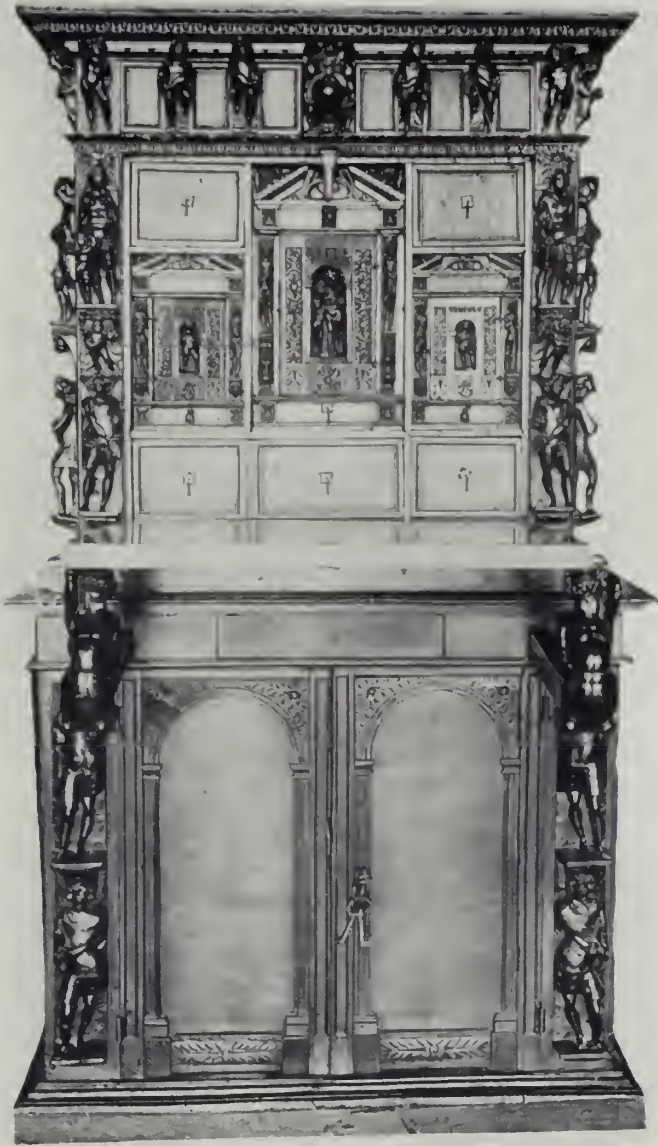
1500.

This elaborately carved piece of furniture is divided into an upper and a lower body, that above having a drop-front to act as writing desk; the lower portion has double doors and is provided with two magnificently carved pulls to sustain the drop-front. This sort of cabinet is called a *Mueble de Carlos Quinto*, meaning that it is one of, or resembles, the pieces the Emperor brought back from his North Italian campaign. The upper half both on the front and sides has richly carved pilasters and superimposed figures almost in the round, and standing each on a corbel. Figures and pilaster are cut from one piece. Above is a salient frieze of amorini. Even more richly carved is the interior, divided off into five drawers and three little doors, these last highly architectonic with pedimented tops and niches to hold miniature figures. All of this portion is in an excellent state of preservation. The lower half [restored] has also two superimposed carved warriors on the face pilasters but the sides are plain. On the cupboard portals are the applied arch and pilaster motif with flat carved spandrels. The Bolognese influence, if not actual provenience, of this piece will be at once recognized. As might be expected, furniture like this is more often found in Majorca and Catalonia than in Castile, owing to the general Mediterranean intercourse.

Height, 5 feet 4 inches

[See illustration]





NO. 400. TWO-PIECE CARVED WALNUT CABINET

2400.—The vargueño is regarded as the Spaniards' special contribution to the furniture of the sixteenth century. Being an aggrandizement of the Moorish table box, the earliest examples naturally continued to be quite Oriental in decoration. The present piece on the contrary is typically Plateresque with carving of great merit—little panels teeming with interesting whirling figures, dragons, swags, masks, all conceived in the most decorative spirit. Nor did the work of the carver end there. The modelings dividing the various sections are most beautifully carved at minute scale, underside as well as upper, with egg-and-dart and leaf patterns. On the portals of the compartments left and right of the centre is carved the single-headed eagle of Saint John, Queen Isabella's favourite emblem, which the carvers kept too long after she had passed away. The trestle is a fine example of a piece much sought to-day and very difficult to find. The *pie de puente* or arcaded trestle was, like the *taquillón* or cupboard-base, the traditional support for vargueños. To keep the trestle firm it was always constructed with iron turn-screws at the sides by which the end columns could be tightened up from time to time.

Height, 4 feet 4 inches; width, 3 feet 4 inches

[See illustration]



NO. 401. WALNUT VARGUEÑO ON TRESTLE STAND

1400.

Imposing example of an open face vargueño with its original table support. The cabinet face is a *tour de force* of polychrome decoration in the Baroque style. The central motif [on which vargueño-makers always lavished their attention] simulates a seventeenth-century portal with entrance, flanking columns, and pedimented motif overhead. It is a logical expression, for behind is revealed a complete chapel in miniature, with twisted and gilded columns, mirror panels, and a painted frieze and ceiling above. The remainder of the vargueño is set out with drawers, four to a side, richly decorated in gold and polychrome. A brilliant red forms the field of the colour scheme, with ivory inlay decorated in black, and the red *punte* over the columns carrying a tentative pattern in white. The table support is of walnut with nicely turned legs and gracefully curved bracing irons. Vargueño and table are in excellent condition and unrestored.

Height, 4 feet 10 inches; width, 3 feet 8 inches

[See illustration]



NO. 402. BAROQUE OPEN FACE VARGUEÑO AND TABLE



403. FOLDING CAMP TABLE OF THE EMPEROR CHARLES V WITH  
REPOUSSÉ TOP OF ITALIAN WORKMANSHIP XVI Century

12500. In its general form the table corresponds to what is known in Spain as a *camilla* or cover for the brazier of hot coals. Once drawn up to the table the side curtains are used to cover one's lap and legs and thus keep the lower members warm; the hands, while one is writing or reading, are warmed by contact with the table top. In this case the curtains are of antique blue velvet, of a rare shade, and richly embroidered in the center with gold and silk thread. One of these central panels is larger than the rest and bears the arms of Castile with the motto AVE MARIA. The curtains are clasped at the corners by gold thread frogs and are edged with gold galloon. The silver-plated bronze top has a border in relief representing mythological scenes, with traces of gold. The workmanship is similar to that of an armorer. According to the tradition of the owner this table was a gift to the Emperor Charles V, who used it during his campaigns. It is a unique specimen. On a modern steel base.

31 inches high; 34 inches square

[See illustration]

404. SET OF PAINTED AND GILDED CATALAN CHAIRS

2080. Consisting of two armchairs and six side chairs forming a dining room set. The Catalan chair is distinctive from all others in Spain and seems related more to Venice; instead of having a sober walnut tone, it has gay colors and reflects the spirit of the Mediterranean. These are solidly built of pine, covered with *yeso* and painted a bright red further enhanced by gold. The seats are of rush and covered with quilted mats of red silk. [The chairs are sound and unrestored save for some superficial touching-up of the gold and paint.]



NO. 403. FOLDING CAMP TABLE OF THE EMPEROR CHARLES V  
[Top illustrated]

## 405. WALNUT CARRYING CHAIR

XVI Century

1700.—The forerunner of the sedan chair—an ordinary Spanish armchair fitted with curtains to screen the occupant, with a sliding panel at the bottom to support the feet, and iron grips at the sides through which the carriers' poles could pass. Spiral [or *salomónico*] stanchions of brass with nicely turned bases and finials support the canopy. The hangings are a most pleasing combination of silver-threaded yellow brocatelle, mauve cut velvet and gold and mauve, these materials reinforced at the seat, back and top by leather. All the items that go towards finishing—fringes, tassels, galloons and nail-heads—are thoroughly harmonious. Visitors to the royal apartments of the Escorial will recall a similar chair that was made for Philip II, to carry him daily to the vantage point farther up in the Sierra whence he watched the progress of his colossal building.

Height, 4 feet 10 inches

[See illustration]



NO. 405. WALNUT CARRYING CHAIR

## 406. FLAMBOYANT CARVED AND GILDED CHEST

XV Century

900.—

In Spain the Flamboyant Gothic period is designated as the *estilo de los Reyes Católicos*—of the Catholic Monarchs, meaning Ferdinand and Isabella. The chest or arcón here illustrated is a sumptuous example both in form and decoration. A box with truncated gable top and standing on a moulded and battened base. Instead of the lid lifting, the front opens, door-like. Front and ends are set off in bays architecturally treated, separated by diminutive buttresses topped by crocketed pinnacles; above these, around the top, are little gargoyle forms set upright. Each bay holds a carved pointed arch and under it a filigree of plant ornament. One panel shows the pomegranate [*la granada*], the particular emblem of Ferdinand and Isabella after their conquest of Granada; another shows tiny pigs feeding from the Estremeñan acorn; and in another are thistles and birds. Over the cavetto mould of the base there is a carved *tendrill à jour*. The top is canted on all four sides to meet a flat panel, now almost devoid of paint. With the exception of a soft blue behind the pierced vine ornament the whole surface is covered with heavy gilt, etched. Inside the decoration consists of a blue and gold pattern on the ends and heavy gilt beautifully etched on the underside of the lid. Considering the delicacy and the exposed position of the carvings, this piece is extraordinarily well preserved. It stands on a plinth covered with old damask and brocatelle.

Height, 2 feet 4 inches; length, 4 feet 4 inches

[See illustration]

## 407. LOW WALNUT DANTESQUE CHAIR

XV Century

1100.—

One of the oldest and finest chairs from the Almenas house, and retaining its original back and seat of stamped leather. It differs from No. 365 in having less inlay, the incrustations being applied only at the arm ends and the pivot joint below the seat. Both numbers are modifications of the allover inlay chair that was held in such high favour by the Moors, and of which a fine example is to be seen in the Archaeological Museum of Madrid. Not only the greater restraint of adornment, but also the Gothic trefoil formed by the lower supports of the frame, show that the Moorish artizan was working for a Christian. The chair has a very beautiful patine and is in perfect state of preservation. A handsome green velvet cushion accompanies the chair.





NO. 406. FLAMBOYANT CARVED AND GILDED CHEST

2200.

The vargueño with let-down lid showing a gilded interior and with a cupboard base [known in Spanish as a *taquillón*] is considered the most important of the several types. In this instance the two pieces forming the vargueño are of light-coloured walnut, the one definitely made for the other [an important detail]. The cabinet is adorned with the original decorative iron plaques, lock-plate and hasp, pulls and bolts. The plaques are perforated in design and to create a greater contrast are underlaid with honey-coloured velvet. The interior of the cabinet is richly decorated without being vulgarly ornate. It is set out with the customary drawers and compartments the delicate dividing partitions all edged with ivory. The drawer faces are adorned with spiral columns between which are little panels squared off in gold with bone insets at the intersections. The drawer-pulls are fire gilt and in the form of cockle shells. Despite the intricate cabinet work not a piece of the interior is missing nor has it ever been restored. The *taquillón* or cupboard base is of the classic type with paneled drawers above and cupboards below. The sides of the cupboard are paneled and the corner pilasters fluted on the face.

Height, 5 feet; width, 3 feet 6 inches

[See illustration]



No. 408. VARGUEÑO WITH CUPBOARD BASE

700. A small vargueño of walnut and curly oak with drop-front, supported on a columnar stand. The is one of the choicè pieces of the collection; a simple exterior whose chief richness consists in the beautiful grain of the wood employed, and an interior arranged with central space to accommodate an inkwell and this space flanked by shallow drawers. While the vargueño form is Spanish, the carving that adorns the interior is more Italian in sentiment. Likewise Italian is the Palladian motif on the little portals, so seldom used even in architecture that one could name few examples outside of the Palladian façade of the Town Hall of Baeza. In the centre of each drawer is a lunette with an exquisitely carved little bust in full relief to serve as a drawer-pull, and in the frame, armed warriors are astride prancing horses, while in the smaller arches to the side are charming little cupids at play. Nothing more perfect than these diminutive compositions could be imagined, and every detail, keys, locks and so forth, maintains the high standard of carving. The inside of the drop-front is inlaid with various woods. The piece stands on what was once a typical Spanish vargueño trestle, but which at some remote time underwent an alteration to serve its present purpose.

Width, 2 feet 9 inches

[See illustration]



No. 409. RICHLY CARVED WALNUT VARGUEÑO



410. WALNUT CHEST-CABINET ON TRESTLE STAND *XV-XVI Century*

550. — An important example of Mudejar, or Moorish-Christian work, and one of the choice pieces of the collection. The chest is a simple rectangular box, its ends dovetailed to a nicety, its lid hinging, and its interior fitted with drawers at each end. Apparently it was intended for small valuables that needed double locking. Magnificent iron mountings, studded on the inner side of the cabinet with ivory, constitute the whole decoration. The Gothic lock-plate, key and drop handles will appeal to lovers of fine metal work. The plate alone with its four corners opening into five-inch discs pierced with an Oriental Lattice pattern, and the same sort of discs terminating the drop handles at each end of the box, would make the piece sufficiently remarkable as a survival of fifteenth century Spanish furniture; but in addition the interior, as was the case with the Moorish dwelling itself, was meant to be by far the richer. Long, Gothic strap hinges end in the disc motif, and the same disc larger and backed by red velvet is placed in the center of the lid; the rest of the surface is inlaid with boxwood and ebony plaques studded with sizable ivory beads. On the face of the little drawers there is the same treatment. In every way this is a unique and beautiful specimen of Spanish art. The trestle stand which serves admirably to support it is a century later in make.

Height, 3 feet 3 inches; length, 2 feet 9 inches

[See illustration]



No. 410. WALNUT CHEST-CABINET ON TRESTLE STAND



411. SET OF <sup>2</sup> ~~FOUR~~ ARMCHAIRS COVERED WITH  
EMBROIDERED VELVET

XVII Century

2600.-

Four splendid chairs almost identical with the four numbered 413. The walnut frames are of the traditional *frailero* cut and devoid of carving, the wood being of a uniformly light tone rare in walnut. Silk velvet of rich deep red, and in excellent condition, forms the covering which appears to have needed no mending since put there in the seventeenth century. Panels of gold and silk embroidery combined with appliqué ornament the backs. The fire-gilt nail-heads, all alike, are of a double crescent pattern not at all common; in addition the velvet is finished off by heavy silk and gold fringe from the ancient Toledo *fábrica* which the Spanish Government is now trying to resuscitate. To find four chairs alike in every detail, unrestored and promising a century or more of service, is remarkable.

[See illustration]

2200.-411a - Pr. Armchairs



412. PAIR WALNUT ARMCHAIRS COVERED WITH  
SALMON VELVET

*Late XVI Century*

3800. These sumptuous chairs are among the most important of their type, and prove how confident the Spanish furniture craftsman was of his art; for though the coverings are nothing less than gorgeous, the frame is the traditionally severe *frailero* type devoid of ornament. Only the perforated splats came in for any attention from the carver and these are simple. The covering is the rarest and most sought-for tone of old velvet, softened by age but beautifully preserved. The chair-backs are richly embroidered in gold and silver in themes of delicate leaves and tendrils with urns and flowers in the center. In common with all chairs of the period, the velvet is laid over leather seats and both materials fastened by decorative nails; in this case the nailheads are lozenge-shaped and heavily gilt. Both chairs are in excellent condition and unrestored.

[See illustration]

413. SET OF FOUR WALNUT ARMCHAIRS COVERED WITH  
EMBROIDERED VELVET

*XVII Century*

3000.

These four magnificent armchairs make a companion set to Number 411, the only difference being that the back of the frame is higher. A handsome large embroidered velvet panel in gold, coloured silks and appliqué covers the entire chair back and is featured with a cartouche enclosing a vase of flowers. These panels were ordered to measure for the chairs.

Height, 3 feet 7 inches

[See illustration]

414. IMPOSING WALNUT TABLE

*XVII Century*

2500.

Unusual in size, this table has richly carved legs and two forked or "hairpin" bracing irons. The top, in one single piece of over forty square feet, must have come from the province of Burgos, for there only can be found walnut trees of such extraordinary girth. The design of the table, on the other hand, has none of the severity of Burgalese furniture, but suggests rather that it was made in Aragon or Catalonia. The legs are massive yet of graceful curve and terminate in a powerful-looking claw and ball. Equally handsome is the carved and slightly arched stretcher across each end. As was common in Spanish furniture, the end-to-end bracing is accomplished by a pair of rigid irons instead of a longitudinal stretcher of wood. It will be readily seen that this arrangement, with its turn-buckle screws, greatly facilitated the dismounting of large tables, an exigency that had to be provided for in a piece of this size. The single slab of walnut is almost unique in the whole range of Spanish tables. It, in conjunction with the beautiful design and carving of the legs, places this piece of furniture in a class by itself.

Top: 4 feet 5 inches by 10 feet 6 inches





NO. 413. SET OF FOUR ARMCHAIRS COVERED WITH EMBROIDERED VELVET

415. WALNUT CHOIR THRONE OF A BISHOP OR ABBOT

*By Doncel, León, XVI Century*

1700.

This superb Renaissance stall consists of a broad seat and an imposing canopy upheld by beautifully carved spindles set far back on the arms of the seat. On the front corners of the canopy are standing cherubs and between them is the typical Italian motif of a medallion head held by two finely modelled nude figures; back of this is a large free standing wooden urn. The *miserere* or seat-rest consists of the mask of a lion. The lofty back of the stall is a fine piece of walnut set off into a round arch below and two smaller ones above. On the arch moulding is inscribed DOMINIE MISERERE MEI. The arch frames a winged cherub head from the neck of which is a ribbon and small cartouche showing the lions and castles, emblems of the united kingdoms of León and Castile. In the spandrels of this arch are the monograms of Jesus and Mary—IHS and MA. In the smaller upper arches are the figures of Saint Michael to the left and an Apostle or Doctor of the Church to the right, the latter pointing to the words SPES MEA. Two square Renaissance coffers with pendentifs fill the soffit of the canopy. It is to be noted that the piece is finished on the sides showing that it stood detached from the stalls of lesser dignitaries.

Height, 11 feet

Pedro Doncel, author of this piece, was one of the brilliant group of Renaissance carvers who worked on the Monastery of San Marcos in León in the early XVI century.

[See illustration]



NO. 415. WALNUT CHOIR THRONE

416. LATE GOTHIC BISHOP'S CHOIR STALL WITH CANOPY

XV Century

1900. A lofty imposing stall of rich toned walnut, its canopy upheld by slender colonnettes, carved in overlapping pointed leaves and rising from the extremity of the three-lobed arms. The *miserere*, or rest on the underside of the seat for the priest while standing, is carved in the form of a kneeling camel, and where the sides of the seat curve back a crouching little beast is sculptured. The lofty back is framed on each side by Gothic scored pilasters with Gothic finials. The back is a single handsome piece of walnut. In its lower half, under a round arch, is the half-length figure of Santa Iñez [Agnes] with her emblem the lamb and her martyr's palm, the background having been cut back to leave the body in relief. From the moulded edge of the arch that frames her, little sprays of fruit have been cut free and hang down. Above is a second arch, flat, supporting a panel of vine ornament. The curving underside or ceiling of the canopy simulates a Gothic ribbed vault, which is surmounted by a rich cornice and openwork cresting. The piece is illustrated in *Spanish Interiors*, by Byne and Stapley, Vol. II, Plate 108. This stall came from the Valladolid region where the churches and monasteries vied with each other in securing splendid *sillerías*, or stalls, and where the best wood-carvers never failed to find employment.

Height, 12 feet 6 inches

[See illustration]



NO. 416. LATE GOTHIC BISHOP'S CHOIR STALL WITH CANOPY



## 417. FOUR CARVED COLUMNS AND CORNICE FROM THE

ALBATERA PALACE

Near Alicante, XVI Century

3800.

These important architectural members are from a dismantled country palace of the Marqueses de Dos Aguas, a branch of that famous Borja family which on several occasions supplied an occupant for the papal throne. A later residence of the Marqueses de Dos Aguas is the well-known town house in Valencia with its fantastic rococo portal dating from the eighteenth century. The Albatera columns are carved in *pino encarnado*, red Pyrenean pine, a material whose richness as a medium for carving was highly appreciated by the Plateresque artists. Columns are of the Corinthian order, of classic proportions, but with the Spanish innovation of a shaft carved from top to bottom, in low and high relief. Bouncing amorini spring from delicate tendrils which flower out into cartouches and elegant little masks and busts. These compositions, always highly decorative, seem to have flowed unpremeditated; principal motifs never center under one another; there are no prearranged halves to a motif. Symmetry, in the sense of inflexibility, did not appeal to the Plateresque artizan; he preferred freedom from fixed rules, but he never failed to endow the ensemble with a satisfying harmony. Everywhere there is rhythmic movement so plastic in quality that it might be described as the sort of ornament one models but does not draw, which is another way of saying that it is not strictly orthodox Italian ornament. Left in the natural wood, these columns and frieze at once proclaim that their destination was domestic and not ecclesiastic. They are not to be confused with the twisted and gilded fragments taken from seventeenth century retables so much sought by architects to be used for built-in features. They have a finish that could never be obtained in this country except at fabulous expense; and perhaps not even at that. Fortunately sand-paper did not exist when they were made; the surface was covered with virgin wax and left to dry, then they were vigorously rubbed with stubble brushes of stiff grass and later buffeted, not for hours but for days and weeks, with a coarse cloth to bring out the high lights; thus it is that the little nudes take on a play of light and shade that almost imparts a quality of palpitating flesh. Columns and cornice are important and choice architectural specimens of their period. The number includes a charming little over-mantel of two delicate pilasters and their capitals, with two end panels carved with figures.

Total height, 7 feet 8 inches

[See illustration]



NO. 417. FOUR CARVED COLUMNS AND CORNICE  
[Two columns illustrated]

418. PAIR CARVED DOORS AND REVEAL PILASTERS *XVI Century*

1900.

A magnificent portal composed of double doors with their accompanying side pilasters and overhead panel, all richly carved. Renaissance art when it penetrated into Spanish architecture was first adopted for the decorative treatment of sculptured frames for doors and windows. By the end of the first third of the sixteenth century the Italian motifs had been *españolized* and more vigorously interpreted. They became a passion with Spanish sculptors who achieved supreme dexterity in executing this type of detail. The wood was almost invariably pine just as for furniture the wood was almost invariably walnut. Pine interiors of soft lustrous finish can still be seen intact in famous sixteenth century edifices such as the Archiepiscopal Palace of Alcalá or the Palace of the Zuñigas at Peñaranda de Duero. The doors in question are designed with a group of three central vertical panels, a square one below and a horizontal above. The entire panel surface is carved, each group distinct in theme. In the lowest panel for instance are masks and equine heads that trail off into graceful scrolls. In the centre are arabesques more like the Italian, growing out of a central stem, but including in the design an occasional head in higher relief whose expression is extraordinarily realistic. The crowning panel has two fantastic animals face to face; dragons with yawning mouths and strained muscles. Equally varied is the design of the reveal panels, garlands and tendrils almost flat interrupted five times in the course of their height by salient heads. The Plateresque carvers were specially skilful in introducing a bold shadow-casting spot like these heads on a low ground. Perfectly preserved and unrestored, this large double door is both artistically and intrinsically of great importance as a complete motif of Plateresque ornamentation.

Each: Height, 9 feet 4 inches; width, 2 feet 2 inches  
Width of several panels, 10 inches

[See illustration]





NO. 418. PAIR CARVED DOORS AND REVEAL PILASTERS

6

419. CARVED PINE OVER-DOORS FROM THE  
PALACE ALBATERA

*XVI Century*

1300. In two sets as to length, these panels come intact from the doors and windows of a salon of the Dos Aguas Palace at Albatera near Alicante [See Nos. 423 and 425]. Of pine, well oiled, each panel is a complete motif of a profile between two griffins, or the griffins separated by a cartouche. Around the edge is a simple laurel mould. The carving is vigorous but not coarse, meant to be seen at a considerable height, the undercuts are purposely deep to create shadow. Especially the rinceau carving has a fine swing about it.

Length, 7 feet 6 inches and 6 feet respectively; width, 22½ inches

[See illustration]





No. 419. CARVED PINE OVER-DOORS FROM THE PALACE ALBATERA

420. PAIR WALNUT CABINETS WITH PLATERESQUE

COLONNETTES

By Valdevira, XVI Century

1400.

These two well-designed stands comprise twelve exquisitely carved Plateresque colonnettes by Valdevira, one with his initials; also four fluted and twenty engaged of the same type all in the natural wood; the backing is of fine old green velvet, and the shelves and framing of the pieces are new. What most interests us here is the contribution of the famous architect and sculptor Valdevira. Miniature columns of this sort are known as *columnas de retablo*, and undoubtedly these, the simpler ones as well as the carved once formed part of some magnificent altarpiece, perhaps in the very cathedral of Jaén itself, where Valdevira worked. Here we have twelve pieces just short of two feet in height carved with an infinite variety of masks, sirens, weird animals or *bichos* partly in the round, partly in relief, their lower extremities terminating in fish tails, branches, capricious turns and twists, always combining in graceful compositions agitated, imaginative, far removed from the flat restful ornament of the country where Andrés is supposed to have first studied his art. In other words, once returned to Spain, his racial tendency asserted itself. Even though the work here shown did not bear his initials, anyone familiar with Andalusian Plateresque of the latter part of the first half of the sixteenth century would probably ascribe it to him.

*Note:* Andrés de Valdevira [also written Vandelvira], architect and ornamentalist, was a follower of Diego de Siloe to whom Granada owes several Renaissance palaces. Valdevira was active to the north of Granada chiefly in Jaén, where he was architect of the Renaissance cathedral begun in 1532, and in Ubeda, where he built the church of San Salvador with its handsome west façade and transept portals in the rich Granadine manner. His carved ornament is characterized by the rhythmic movement in the arabesques and the delicacy of the small medallions and *alto relievos* introduced.

Height, 8 feet 6 inches; width, 3 feet 4 inches

[See illustration]



NO. 420. PAIR WALNUT CABINETS WITH PLATERESQUE COLONNETTES  
[Four colonnettes illustrated]

421. LATE GOTHIC CHIMNEY-PIECE OF STONE

AND MARBLE

Early XVI Century

2000.

As Spanish palaces were rarely equipped with chimneys this is a rare piece. In France or England, and dating from the early sixteenth century, it would have been in full Renaissance, but Spain was always backward and tenacious of Gothic. The piece is composed of a beautifully carved lintel resting on stocky columns of greyish marble; both lintel and columns stand well free of the wall, for which reason there is a carved return to the lintel. The mouldings throughout are of Gothic profile and the column capitals and bases indicate but little knowledge of the Renaissance. It is when we come to study the frieze that the first tentative signs of the new style are visible; and incidentally the hand of Egas, who is regarded in Spain as the first to practise the *arte Romano* as it was then called. In the amorini supporting the central escutcheon one sees close affiliation with the lintel of the famous portal of the Hospital de Vera Cruz in Toledo. The material for the lintel, capitals and bases, is a fine-grained limestone; the column shafts of marble. It is to be regretted that the escutcheons of the capitals suffered mutilation [probably at the order of the proud family, reduced in circumstances, who sold it].

Height, 6 feet 6 inches; width, 7 feet 3 inches

Enrique de Egas was appointed by Ferdinand and Isabella to work on the Royal Hospitals of Toledo, Santiago, and Granada. He also built their Mausoleum, the Royal Chapel of Granada. He was the first of the late Gothic architects to adopt the Italian Renaissance style and his influence may be seen in a number of Toledo monuments. He died in 1534; Maestro Mayor of Toledo Cathedral.

[See illustration]



No. 421. LATE GOTHIC CHIMNEY-PIECE OF STONE AND MARBLE





422. MUDEJAR PAINTED WOOD CEILING FROM  
 2100. — TERUEL, ARAGON

*XIV-XV Century*

This highly important ceiling was one of the mediaeval treasures of the province of Aragon. Only the extreme dilapidation of the old palace made its sale and transfer to Madrid possible. In the reërection much of the original beam construction had to be abandoned as unadaptable, but the valuable painted panels were preserved intact; likewise a number of frieze-boards and carved *zapatas* or brackets. The carpentry construction of the ceiling is interesting. To minimize warping, the painted panels were treated as small pictures to be set within a frame; the frame being the series of openings with beveled edges and decorated with gold incised rosettes [to-day these frames are modern copies of the original]. The system is obviously an improvement over the other

[Continued]

[See illustration]



NO. 422. MUDEJAR PAINTED WOOD CEILING

No. 422. *Concluded*

more often practised by the Mudejares of using one board, very thick, and cutting back the area to be painted. The seventy-eight panels, fourteen of them made into the bench [No. 378], are of very great artistic and historic value, whether viewed as portion of a medieval ceiling or as a collection of primitive paintings. Perfectly preserved, they are decorated in tempera, the wood having first been covered with gesso which has been rubbed to ivory smoothness before applying the paint. The background is varied between sienna and warm neutral green, and the colours are still fresh. With but few exceptions the panels contain a single figure each, the whole series making an astounding record of the people and costumes of the period—saints, prophets, bishops, kings, queens, buffoons etc. Certain subjects like the jongleurs can be recognized as following closely the texts of the fourteenth century romances, while the humorous scenes, such as that of the mice hanging their enemy the cat [seen also in the cloister of Tarragona Cathedral], are taken from popular legends and from daily life. It is no exaggeration to say that no Aragonese ceiling as antique and beautiful as this has ever come out of Spain, and as for the finest example remaining there, the late fourteenth century ceiling of Teruel Cathedral, it is practically impossible to examine except by scrambling on top of the vaults that were placed low over the nave in the seventeenth century. The painted wooden ceiling was in fact peculiar to Spain, the only thing approximating it in style having been done in Sicily, and also by Moorish artizans, during the Catalan-Aragonese occupation. The present example is most important in the study of Spanish panel painting of the Aragonese school, since the Castilian example at Santo Domingo de Silos of the fifteenth century, and the fragments in the Archaeological Museum of Madrid, are different in type. All are described in *Spanish Decorated Wooden Ceilings* by Byne and Stapley, Hispanic Society of America.

Panels, 10 by 26 inches

[See illustration]

6700  
423. THREE SETS OF WINDOW REVEALS WITH NICHES XVI Century

3600.— These carved pine reveals came from the Palace of Almansa near Valencia. In character and epoch they correspond to the other structural woodwork shown in the collection. Composed in three tiers, the lower with simple pilasters and carved panels, the upper two of slender engaged columns with niches between, the niches being lined with old red velvet. Carving throughout is freely executed, the artizan having been unhampered by plaster casts or other men's sketches to copy. With his motifs at his finger ends he moved from panel to panel, from room to room, from palace to palace, with nothing more than his tools and a desire for fresh surfaces to carve. The ornamentation here is in excellent condition and the motifs are of infinite variety—winged dragons, harpies, masks, garlands, etc.

Height, 10 feet 4 inches; width, 2 feet

1400.— 424. CARVED WOODEN CEILING AND CORNICE Toledo, XIV Century

A splendid example of a Renaissance pine ceiling in the style of those in the Convento de Santa Maria de la Sista, Toledo, and in the Archiepiscopal Palace at Alcalá. The pine, valued for its transparent colour when oiled, came from the forests of Cuenca and was then, as now, floated down the Tagus to Toledo. The ceiling is set out in fifty-five lozenge-shaped panels, but with the peculiarity that each two sides of the coffer are set normal to the length of the salon, thus facilitating the construction. The coffers are deeply moulded resulting in great play of light and shade, and the moulds are ornamented with such classic themes as the denticulated course, the ball and button and the leaf mould. In the center of each coffer is an oblique leaf motif cut *à jour* and with a little pendant in the middle. The supporting frieze is richly moulded at bold scale and carved with dentils, spool and bobbin, and acanthus leaf cyma. In the final treatment of carved pine ceilings only the purest wax is employed; any substitute would result in a turbidness that robs the wood of its inherent quality. This treatment, considering the cost of the wax and the labor, is an expensive one; the wax is boiled to a liquid consistency, applied with a brush, allowed to set twenty-four hours, and then vigorously and indefinitely rubbed; this finish plays a most important part in embellishing and preserving the wood. The ceiling is in excellent condition.

Length, 30 feet; width, 16 feet 6 inches



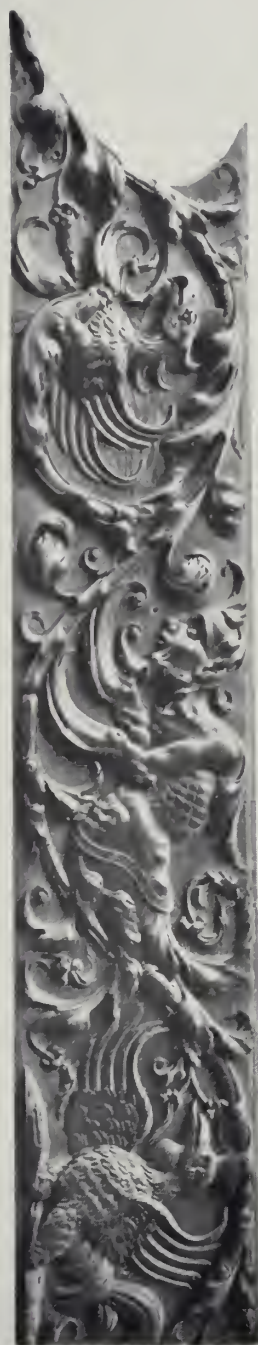
1000. —

This is one of the choice pieces of the collection and came from the Albatera Palace, twenty-five miles from Alicante. In bold carving on a monumental scale it would be hard to find anything superior to it. The frieze consists of a series of panels twenty inches wide; the theme covering them is continuous, that of a vigorously executed *rinceau* which embraces motif after motif as if in a mad chase—winged dragons, eagles, cupids, armorial bearings, plunging bulls. A truly grandiose ensemble, with no trivial note in it. Not a passage that indicates a slowing down of the maestro's unbounded enthusiasm. In this it is essentially Spanish, for an Italian carver would have introduced some tranquil passage; docile cupids for instance, with fat folded legs. No small part of the beauty of the frieze is its transparent patine. Pound after pound of golden virgin wax was boiled down and rubbed into the wood day after day for weeks by the young Valencian apprentices. Only endless rubbing could produce such brilliancy in a wood as soft as pine. One would give a great deal to know who was the inspired maestro who designed and carved the architectural wood-work at Albatera, but outside of cathedral archives there is no trace of a name, and even these are very incomplete; no other records of workmen seem to have been kept, to the despair of the present day students.

56 running feet

[See illustration]





No. 425. MAGNIFICENT CARVED PINE FRIEZE

## TAPESTRIES

426. TAPESTRY REPRESENTING CHILDREN PLAYING IN A  
LANDSCAPE *Flemish, Second Half of the XVII Century*

3500. — The scene is laid in the open, showing, against a cream background, trees in brownish grey with leaves in yellow, green and cream, some of them having red flowers, while the foreground is strewn with leafage and flowers. All over the surface children are playing, dressed in blue, pink, yellow, cream and mauve; they are running, playing tennis, gathering flowers, etc., full of joy and phantasy in their varied attitudes and costumes and with their bright feathered hats. A narrow border formed of bouquets of flowers against a ground composed of stripes in brown, yellow and cream, frames the tapestry.

Height, 9 feet 3½ inches; length, 16 feet

The tapestry is most decorative, with its bright colors and the varied attitudes of the children so full of life and freshness. The subject of playing children was already very popular in the Renaissance period and its popularity continued in the 17th Century. Michel Corneille and Charles le Brun greatly contributed to this popularity with their cartoons of Playing Children reproduced again and again in hangings of the time. The cartoon of the tapestry we are concerned with here, though not reproducing any of them exactly, is unmistakably derived from them, especially from the ones by Michel Corneille.

[See illustration]





No. 426. FLEMISH TAPESTRY

## 427. FLEMISH TAPESTRY, CHRIST APPEARING TO

MARY MAGDALENE

*Early XVI Century*

20,000.

This weaving in wool and silk of the Noli Me Tangere episode is signed on the outer galloon with the mark of Wilhelm Panne-maker; also with the double B of Brussels-Brabant. It was this master weaver of Brussels, it will be recalled, whom the Emperor Charles V summoned to accompany him on his Tunis Campaign with a view to perpetuating his exploits in a series of hangings. The "Conquest of Tunis" tapestries still figure in the royal collection of Madrid and are among its most treasured possessions. They were woven in Granada of the finest wool and silk, some eighty workmen having been summoned from Flanders.

In subject and composition the Almenas hanging is a version of the late Gothic tapestry from the Baron Spitzer collection, which was acquired by M. A. Ryerson, Esq., of Chicago. In both, the Christ leans on a gardener's shovel as he appears to Mary Magdalene after the Entombment, she kneeling and opening her jar of ointment. Each has a narrow border, but in the present case it is of very precisely spaced Renaissance clusters of fruit and leaves, changing at the top to a festoon of swags; quite Gothic on the other hand is the walled and turreted city of Emmaus in the distance, likewise the enveloped figures of the disciples traveling towards it.

The Risen Savior wears a red mantle and cap and stands beside a garden of flowering plants railed in by little classic colonnettes. The Magdalene also wears a rich red mantle over a faded blue gown and behind her is the tomb with the stone rolled away. Silk has been plentifully used in the weaving, and the tonality is of a beautiful rich gold towards the bottom, changing to pale green for the distance, the whole vivified by the red of the garments.

The richly carved and gilded canopy and frame of the tapestry is an exceptionally fine piece of Gothic work of the period of the Catholic Sovereigns. At the sides are attenuated colonnettes surmounted by pinnacles and crockets. The canopy proper is magnificently rich, with intertwining arches combined with delicate tracery and flamboyant foliations. The base-piece is intricately carved and perforated, the theme consisting of alternating groups of animals and vegetation. An important piece among the many fine canopies the collection presents.

Height, 7 feet 2 inches; length, 9 feet





No. 427. FLEMISH TAPESTRY



428. TWO TAPESTRY BORDERS

*French, Early XVII Century*

1050. — Belonging to the series of "Pastor Fido" tapestries, Nos. 429-432 inclusive.

Height, 9 feet; width, 1 foot 11½ inches

[See illustration]

429-432. A SET OF FOUR TAPESTRIES REPRESENTING SCENES FROM  
"PASTOR FIDO" *French, Early XVII Century*

— "Il Pastor Fido" was a tragi-comedy by J. B. Guarini in great vogue by the end of the sixteenth century. Soon tapestries illustrated the principal episodes of "Pastor Fido," a great number of times reproduced on the looms of the ateliers of Paris and elsewhere.

[Continued]



No. 428. TWO TAPESTRY BORDERS

429. FRENCH TAPESTRY: "PASTOR

FIDO" SERIES

*Early XVII Century*

3000. —

In the first we see SILVIO ON HIS WAY FOR THE BOAR-HUNT, meeting the old shepherd Lineo, who was at the service of his father and who had the mission of inducing Silvio to marry Amarillis. The scene is laid against a landscape background, Silvio and Lineo being seen at the right, Silvio's companions at the left, while the hunt of the boar is taking place in the far distance, in the center. This panel has no border.

Height, 8 feet 7½ inches; length 14 feet

[Companion to the following]

[See illustration]



No. 429. FRENCH TAPESTRY: "PASTOR FIDO" SERIES



430. FRENCH TAPESTRY: "PASTOR  
FIDO SERIES"

*Early XVII Century*

3400. The second panel shows SILVIO TALKING WITH DORINDA, who is in love with him and who to win his grace gives him back his dog Melampe very devoted to him. The scene is taking place in the open, against a landscape background, in front of a large tree. Silvio, dressed in the same way as in the first panel, is bent toward his dog, which he is most happy to get back, while Dorinda stands next to them at the right.

A border formed of a central medallion, of cartouches, scrolls of flowers and leafage, and bunches of fruit and flowers, frames the tapestry.

Height, 13 feet 1 inch; width, 12 feet 11 inches

[Companion to the preceding and following]

[See illustration]





No. 430. FRENCH TAPESTRY: "PASTOR FIDO" SERIES

431. FRENCH TAPESTRY: "PASTOR  
FIDO" SERIES

*Early XVII Century*

2400.-The third panel shows AMARILLIS AND CORISQUE, the former telling the latter how little she was inclined to marry Silvio and telling also of her inclination for Mirtil. The scene is laid in the open, the conversation taking place under a tree. The same kind of border as in the second panel frames the tapestry in the upper and lower sides, while at the sides are no borders.

Height, 12 feet 9½ inches; width, 6 feet 6 inches

[Companion to the preceding and following]

[See illustration]





No. 431. FRENCH TAPESTRY: "PASTOR FIDO" SERIES

432. FRENCH TAPESTRY: "PASTOR  
FIDO" SERIES

*Early XVII Century*

2500.

The fourth tapestry represents THE BLINDFOLDED AMARILLIS accompanied by several other young shepherdesses. In front, at the right, is Mirtil, induced by Corisque to take advantage of the situation and make love to Amarillis. The scene is laid against the same kind of landscape background as in the preceding panels and shows a border identical to the one of the third tapestry.

Height, 12 feet 9½ inches; width, 6 feet 6 inches

The tapestries are of a very fine quality, the colours blending harmoniously and silver threads having been used to enhance their beauty. They belong to the same type as the tapestries representing the Story of Gombaut and Macée woven over and over again on the French looms and elsewhere [see for comparison Fenaille: "Etat général des tapisseries de la Manufacture des Gobelins," vol. I, p. 222].

A series of six hangings from the story of "Pastor Fido" from the seventeenth century is in the Geoffroy Collection at Saint Maxent [Deux-Sèvres].

The inventory of the "Mobilier de la Couronne" from 1665 mentions, among other hangings, a series of 26 pieces from the Story of "Pastor Fido," and M. Fenaille in the work mentioned above gives a detailed description of most of them [vol. I, p. 225-230].

One of this series exists in the Royal castle of Henri II in Pau.

[Companion to the preceding]

[See illustration]



No. 432. FRENCH TAPESTRY: "PASTOR FIDO" SERIES



433. TAPESTRY REPRESENTING THE DEATH OF MARC-  
ANTONY, FROM THE STORY OF ANTONY AND  
CLEOPATRA

*Flemish, late XVII Century*

The scene is laid in the open, against a landscape background. At the left is seated Cleopatra, in a dark blue gown and a cream floating drapery. The dying Antony, in a blue armour and red drapery, is seen reclining against Cleopatra and supported by her. One of the two ladies, assisting at the scene, is wiping her eyes, while several emissaries, with turbans on their heads show painful expressions in observing the scene. In the foreground, at the left is lying the feathered casket and the shield of Antony, while in the center, in the far distance, are warriors on horseback, and below a brown vessel and plate. A border showing a yellow ground strewn with flowers in various colors, diversified with birds, frames the tapestry on three sides.

Height, 10 feet 1½ inches; length, 11 feet

In the Metropolitan Museum, there is a set of tapestries from the Story of Antony and Cleopatra composed of five hangings, from about the same period.

[See illustration]



No. 433. FLEMISH TAPESTRY

434. TAPESTRY REPRESENTING AN EPISODE FROM THE STORY

OF ERYSICHTON AND MESTRA

*Flemish, about 1500*

12,000.

The story is taken from the *Metamorphoses* of Ovid. Erysichton, imploring him not to dishonor her, while he with crossed cutting a tree in a forest consecrated to her. She inflicted him, as punishment, with hunger. To satisfy his hunger, he sacrificed all his riches and came to the point of selling his own daughter, Mestra. In the tapestry here reproduced we see Mestra in a full gown girdled around the waistline, kneeling in front of her father Erysichton, imploring him not to dishonour her, while he with crossed arms and wearing a deep blue mantle over a red gown, is lifting up his head, expressing his torment. Ladies and gentlemen wearing rich costumes in the fashion of the time, assist at the scene, some of them in an imploring attitude, others commenting the scene.

A narrow border composed of a continuous garland of fruit and flowers frames the tapestry.

Height, 11 feet 9 inches; width, 7 feet 10½ inches

Two large hangings showing the same style and workmanship and representing the whole story of Erysichton and Mestra, were formerly in the Somzée Collection in Brussels [Illustrated in the Sale Catalogue of the Somzée Collection, 1901, pls. 25-26, n° 531-532].

[See illustration]





No. 434. FLEMISH TAPESTRY

## RUGS

### 435. ANTIQUE ASIA MINOR PRAYER RUG

KOULA WEAVE

*Late XVII Century*

130.—

Fine pile. The prayer niche, lustrous old red body colour, and soft green mihrab spandrel, with symbolic floral devices. Seven borders, in red, ivory, golden-yellow and sky-blue colours.

Length, 5 feet 3 inches; width, 3 feet 7 inches

### 436. PERSIAN RUG, SHIRAZ WEAVE

*XVII Century*

90.—

The field of brilliant ivory, background with geometrical pattern in various colours, serpentine corners, in the borders of red, brown and blue a display of rosettes and leaf patterns, lustrous pile.

Length, 5 feet 10 inches; width, 4 feet 2 inches

### 437. HISPANO-MORESQUE RUG

*Late XVII Century*

800.—

Woven in Cuenca, with pattern and colours well preserved. The central panel has a honey-coloured field on which is woven a lozenge shaped design of green and gold interspersed with small nondescript units of bright blue. Separating the panel from the rug border is an edging of minute flowers. The border is wide, for in rugs as in tapestries, the width and importance of the border increases with the lateness of the weaving. The pattern includes candelabra, acanthus leaves, heraldic lions, all drawn together by a zig-zag stem worked in old-gold and blue on a dark green field. The rug has been restored but retains much of its original freshness of color.

Length, 7 feet 10 inches; width, 4 feet 6 inches

[See illustration]





No. 437. HISPANO-MORESQUE RUG

438. CAUCASIAN RUG, MOSUL WEAVE

XVIII Century

90.- The field of typical bright red with geometrical pattern in ivory, old-rose, dark green and blue. Six borders, in white, brown, old-rose and yellow, with scrolls and rosette pattern.

Length, 7 feet 6 inches; width, 4 feet 2 inches

439. PERSIAN RUG, FEREGHAN WEAVE

Late XVII Century

160.- Brilliant blue field, uniformly covered with a conventional pattern of small scrolls, in the shape of typical flower pots with palmettes and trees in deep ruby-red. Six borders, in ivory, red, golden-yellow and brown, with small floral designs.

Length, 6 feet; width, 4 feet

440. HISPANO-MOESQUE RUG

Early XVI Century

2050.- Important rug from the looms of Alcaraz in the most Mudejar part of the old Kingdom of Aragon. In weave, pattern and colour, this is a companion piece to the larger rug No. 447. The earliest and best examples of Hispano-Moesque rugs were woven at Alcaraz. Later, in the seventeenth century, the industry was centered in Cuenca, in New Castile, for which reason rugs of this period are often called *alfombras de Cuenca*. In the present case we have the classic combination of *miel y azul*, that is, honey and blue, the former serving as the background, the latter for the woven pattern. In design the rug is laid out with a central panel surrounded by a narrow border [characteristic of the oldest examples.] The principal motif in the panel is a curious kite-shaped cartouche which is repeated up the center and at the sides; this is woven in bright blue. Scattered at random over the field are little units of non-descript form. The border consists of a dark green field on which is woven in honey-colour a variety of the bean and pod pattern. The rug has never been restored and is in fair condition.

Length, 12 feet; width, 6 feet

[See illustration]





No. 440. HISPANO-MORESQUE RUG

441. HISPANO-MORESQUE RUG

*XVI Century*

900.—

Fine example, complete, unrestored, and in good condition. The border is intact, seventeen inches wide on the sides and twenty-two on the ends. The colour combination consists of the prevalent honey-coloured ground of the period, the pattern mainly in blue, with touches of green, white, and orange. In the central panel are two large motifs, a sort of blue vase in outline, with a conventionalized plant motif in the middle. The field is filled with outlined designs that faintly suggest birds, rabbits, and foliage. The border theme is formed of a running tendril pattern worked in blue, from which branch out leaf and fern forms in green, white and deep yellow. The rug is compactly woven with the knots at fine scale.

Length, 10 feet 4 inches; width, 5 feet 6 inches

442. SMALL HISPANO-MORESQUE RUG

*XV Century*

1000.—

Rare example of Hispano-Moresque rug, unrestored and in good condition. Adorned with a narrow border six inches wide. The general tone of the background is a rich salmon red on which is set out in strong blue a repeat pattern based on a diagonal lattice. In the center of each lozenge-shaped panel is a conventionalized acanthus leaf, spiky in outline after the Byzantine manner. Red and yellow appear in the border, the design consisting of a continuous nondescript pattern, reminiscent of old inscription borders. The weaving is compact and the knots are fine in scale.

Length, 9 feet; width, 4 feet 6 inches

443. LARGE ALCARAZ RUG

*XVII Century*

2700.—

A well preserved Alcaraz rug of choice colour with large-patterned border. The general scheme consists of a rich salmon red background interspersed with a variegated pattern dominated by five cartouches woven in blue. These cartouches are repeated in part at the edge of the central panel. The remainder of the design consists mostly of smaller cartouches, also in blue, and a loose rambling foliated pattern in pale green edged with black; notes of white, pale blue, and yellow, occur at random. The border is wide, composed of narrow bands filled with flowers and geometric forms, between which runs a wide panel of rosettes and a sort of swastika. Here the colour combination is just the reverse of the center—a blue

[Continued]

No. 443. *Continued*

background on which the pattern is woven in red and pale green. It is to be noted that two outer strips have been woven to the length of the rug in modern times; otherwise the original weaving has not suffered in any way.

Length, 15 feet; width, 12 feet

444. LARGE HISPANO-MOESQUE RUG WITH  
WIDE BORDER

*XVII Century*

3100.

This important carpet made on the looms of Cuenca came from a large Collegiate Church in the province and is remarkable among Spanish rugs for its size. The town of Cuenca, situated approximately half-way between Madrid and Valencia, was the center of rug weaving in Spain during the sixteenth, seventeenth and eighteenth centuries, absorbing the industry of Alcaraz, Teruel and other weaving towns, and following a well established Moorish tradition of earlier date.

The general colour scheme is the favorite combination of *miel y azul*,—honey and blue, the first-mentioned forming the background and the second the pattern, with minor notes of yellow, green and white. In design the carpet is laid out with a general repeat motif in the central panel, surrounded by a wide border in which bird and floral forms have been angularized in the conventional manner. The border is framed on its inner and outer edges by bands of serrated ornament. The design of the central panel consists, broadly speaking, of a series of square panels in the middle of which is a polygonal figure outlined in white. Within this latter the pattern is reduced to small scale, and though it is undoubtedly based on floral arabesques it has become so geometric that the original floral character is almost lost. In one direction the squares are separated by broad bands which break out into lozenge-shaped figures filled with a triangular device; in the contrary direction the squares are merely separated by a tenuous blue figuration which joins up with the broader band just described. The whole central repeat makes a most satisfactory design, restful in drawing and harmonious in coloration. The carpet has never been restored, the colours are beautifully preserved, and the fabric, with the exception of some minor breaks, is in sound condition. Carpets very similar are still in use in the cathedrals of both Cuenca and Sigüenza.

Length, 17 feet 6 inches; width, 16 feet



## 445. LARGE RUG OF PERSIAN PATTERN

XVII Century

2000.

Imposing rug with dominating central motif and wide border. In design and coloration this example is a departure from the more usual combinations woven at Cuenca. In this instance the background is made up of blue and red with the pattern woven in greyish green and cerulean blue outlined in white. The large central motif is circular in form with serrated edging and in diameter corresponds approximately to the width of the panel. It encloses a quatrefoil of Oriental design, the space between the two forms being filled with rich patterning of light blue and red on a dark green field. Here, too, the silhouette of the design is picked out in white. Beyond this dominating central motif the entire field of the panel is of rich red covered in part by a minute arabesque of dark blue and Eastern forms woven in a neutral grey-green and edged with white. The border is particularly wide and edged with two bands of geometric patterning. The broad panel between consists of a bold combination of red roses mingled with green flowers and leaves on a *tête de nègre* field. The rug is heavily lined and in excellent condition.

Length, 18 feet 6 inches; width, 11 feet

## 446. DAMASCUS RUG

Asia Minor, XVI Century

450.

Cherry-red field, woven with conventionalized fringed lotus blossoms, large flower heads and particolored herati leaves, in emerald, sapphire-blue, tans and ivory; at one end a bluish green arched compartment with two large infloretted red tulips; border with fimbriated peony palmettes enclosed between curving herati fronds in a cherry-red ground rosetted and pinnacled guards.

Length, 9 feet 8 inches; width, 6 feet

[See illustration]



No. 446. DAMASCUS RUG

3200.

An important early carpet from the looms of Alcaraz. This Aragonese district is where the earliest, and incidentally the finest, Hispano-Moresque rugs were woven. Later, in the seventeenth century, the industry was centered in Cuenca and to-day these later rugs are known in Spain as *alfombras de Cuenca*. Sr. Stuyck, Director of the real Fábrica de Tapices in Madrid, declares this rug and the smaller companion piece Number 440, to be the best period of Spanish rug-making and unsurpassed in colour and design. The general colour scheme is the classic Spanish combination of *miel y azul*,—honey and blue, the same that runs through the old linen embroideries and weavings. The honey-colour forms the background and the blue the pattern.

In design the carpet is laid out with a large central panel surrounded by a narrow border. The repeat unit in the panel is a curious kite-shaped cartouche which extends up the center and is repeated once on each side. The space in between is filled with a version of the bird motif combined with a nondescript plant form. Scattered over the honey-coloured field are little blue and green rosettes outlined in white. In the center of each of the blue cartouches is a conventionalized acanthus bulb blossoming into flower. The narrow border surrounding the rug is twelve inches wide and separated from the panel by a continuous Oriental dog-tooth motif. An adaptation of the bean and pod motif forms the basis of the border design; here the field is dark green with the pattern woven in honey and light buff.

The rug has never been restored and its general condition is good [due to the compactness of the knots], though certain repairs are necessary, one end border having been cut away. The colours are as fresh as when first woven.

Length, 17 feet 8 inches; width, 14 feet 6 inches

[END OF THIRD AND LAST SESSION]



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